University of Alberta

Pedagogical Presence: An Ethic of Rhythmic Relation in Classrooms with Young Children

By

Anne Hill

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfilment of the requirements for the degree of DOCTOR OF PHILOSOPHY

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled PEDAGOGICAL PRESENCE: AN ETHIC OF RHYTHMIC RELATION IN CLASSROOMS WITH YOUNG CHILDREN submitted by Anne Hill in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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This study is dedicated to
the teachers, the children and their parents
who contributed to the creation of the text and to
Bill, Arden and David.

ABSTRACT

This is a study about teachers in pedagogical relationships with young children in schools. The purpose of the study is to question what it means to teachers of young children to be pedagogically present with children.

Classroom teachers and retired colleagues collaborated to articulate an understanding of how we teach and learn between the structures of "technik", that is the technical guidelines and strategies of curricular designs, and the ambiguity of "being", or the "humaness" of our personal knowing. Those participating in the study understood the question to mean more than a reiteration of the theory / practice dilemma. To question as we do is to seek an expression of our experience in a world of shifting relationships.

Methodologies of hermeneutic and phenomenological inquiry, as well as action research, enabled a collaborative investigation of teachers' understandings of the meaning and significance of pedagogical presence.

PREFACE

We stand in our doorways in relation with past, present, and future; with the traditions of teaching, and of our languages and cultures. Children, colleagues, and text each offer opportunity for multiple expression and multiple meanings. In a search for meaning about living between such multiplicities, I am drawn to Eliot's writing.

> Words move, music moves
> Only in time; but that which is only living
> Can only die. Words, after speech, reach
> Into the silence. Only by the form, the pattern,
> Can words or music reach
> The stillness, as a Chinese jar still
> Moves perpetually in its stillness.
> Not the stillness of the violin, while the note lasts,
> Not only that, but the co-existence,
> Or say that the end precedes the beginning,
> And the end and the beginning were always there
> Before the beginning and after the end.
> And all is always now. Words strain,
> Crack and sometimes break, under the burden,
> Under the tension, slip, slid, perish,
> Decay with imprecision, will not stay in place,
> Will not stay still.
> (T. S. Eliot, Burnt Norton, lines 137 -153)

I am the researcher, and I question "What is the form this research will take? What is the pattern?" The question is recognized by a colleague who responds immediately, saying, "There's a pattern there somewhere!" Her spontaneous declaration is reassuring at the beginning. She is willing to take part in this question - knowing, but unable as I am to articulate what she knows with such certainty.

Here, with only a question and colleagial support, are beginnings and endings which must become the words of a text, only to strain and sometimes break under the tension of interpretation. "Words will not stay still." The text must become a pattern of words even while revealing only fragments of understandings, even while in the forming it is already "decaying" and "imprecise." Perhaps it is that decay and imprecision which allows possibilities, a new space awaiting the changing fragments and understandings.

Each day my colleagues and I stand at the doorways of schools and classrooms greeting parents and children. We stand at doorways, Janus - like, in relationship with home and school, between past and future, between private and public. As we live through the questioning, we will find that our words do not stay still. However, we will find that the pattern of our words enables thought to reach into the still spaces of our unformed practice, sustaining the cyclical flux through which we teach. Thoughts and words help one transcend the other in the growth of understanding our teaching practice.

We will find that we are discovering nothing new - only reminders of ancient truths, the truths of myth, of Narcissus and Echo, and the truths of Heraclitus' cyclical flux. We experience the flow of being, round and round, until we say "Enough. This will be an end for now."

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I would like to thank Dr. Phil Darrah from the Fine Arts Department at the University of Alberta and my fellow graduate students; Karyn Cooper, Nophanet Dhambervorn, Elaine Keil, Joy-Ruth Michelson, David Tavener, Darlene Witte, and Ji-Sook Yeom who offered me encouragement, readings, suggestions, and opportunities for conversation. I would like to thank Dr. Jean Clandinin for her continued support of all graduate students who gather around the "kitchen table" at the Centre for Education, and for the opportunities which she provided for conversation among all of us.

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CHAPTER I

Are you Present?

"I have become a question for myself"
(Arendt, 1971/78, p. 85, citing Augustine).

A day at school begins with finding out who is "present" and who is "absent". How mundane. Too ordinary, repetitive and predicitable to even think about. And yet, if we listen closely, we hear differences in assumptions about being present. The teacher asks "Is John here?" A child who came in with John when the bell rang says "No." Another child cries out "Yes he is!" The first child is adament. "No, he's not here!" A third child says "I saw him in the hall." The teacher says "John is here" and marks John "present." And so the children see that for the teacher, to be "present" means "being anywhere inside the school."

I have never asked myself if I too am present. Perhaps I should. I am here, in the school, and that has always been sufficient reasoning. My colleagues and I are present in the school, like John. Sometimes I would like to be like John, still out in the hall, or lingering in the staffroom, clinging to the aroma of coffee and the camaraderie of my colleagues. There are days when I have wished I was not present, and days when I have stood at the door of my classroom, looking toward the outer door, hoping that Johnny would not be "present" today. Yet there are days when I want to be there, when I am thrilled to see how the children respond to the chicks that are begining to hatch, to listen to their responses to the book that I am reading to them, to take part in developing the project that some began the day before.

When I am at schools the sense of "being there" is supported by the embodied sense of all that constitutes life in schools with young children. I may hear the click of the clock as the hand jumps to another minute, thus I am attuned to the rhythm of school time and routines. The voices of colleagues run through conversations, so I am aware of intricate connections and tensions, of shifting intensities. There is much we do not speak of, yet we understand. Our language is fragmented, as if language could be formed of lines, like a painting by Janvier or Morriseau. Words, like lines, flow quickly, suggesting substance, hinting at form, revealing what is not represented. Outside on the playground, as I talk with a parent, a child may skid by, teetering on a sheet of ice, exclaiming to me, "Mrs. Hill, this is just like melted cheese!" while another comes tearfully complaining that George has pushed him off the tire and George wasn't there first. Standing there, the parent and I hear a child who plays with language, and another who does not find language with which to shape his world. Through the whirlwind of a train we sense the potential power of this community of children who will re-create the world. Yet for each of us, teacher and parent, the meanings are not identical. The parent recalls visits the cheese skater has made to her home to play with her daughter. She has never known a child like George and wonders if perhaps he should be "getting some extra help since he doesn't know how to behave." We are both present in these spaces with the children, although not in the same way.

When the children enter the school I greet them as their teacher, not as the parent helping me that day might greet them. I must "be there" ready to enter into a pedagogical relationship with the children. As a colleague says, we must be there, "taking time to stand, watching, in the process of constantly eliminating possibilities of a child's source of difficulties." Perhaps we might ask about similarities and differences for teachers and parents in their relationships with young children. However, that may be a question which is approriate for another time. For now, we will concern ourselves with the teacher.

Opening Conversations

In the to and fro of colleagial dialogue, I began informal, impromptu, conversations, such as I have throughout my teaching practice when questions arise. Conversations such as these have been part of my daily life in schools. A colleague recently labeled those of us who habitually engage in these conversations, the "hall people". At recess breaks, over morning coffee, we shared the familiar questions with each other - "So what are you doing now?" and "How's it going?" Other conversations were part of daily life outside the schools, chance meetings in parking lots and grocery stores, where these same questions often initated conversation. In a variety of settings we talked about what "presence" could possibly be all about.

I began to write some of these conversations in anecdotal form in a journal, which is referred to in this study as my "Journal." Several days after writing in my Journal, I would return to the "teller" with these written notes to ask if this is what was meant, to ask what could be added, changed, and to ask permission to include this material in the larger text of the dissertation. As the study progressed, anecdotes were embodied in a tentative text, and the same questions were asked regarding interpretation and meaning.

I also began a Notebook, which was a place to record my observations and thoughts of day to day experiences in the classrooms. It is referred to here in this study as the "notebook."

Some of the opening conversations occured earlier than 1993 and continue to replay themselves in my thoughts as memories of my own practice. Conversations originally experienced as dialogue, replay themselves in the form of self-reflective dialogue. Questions arise, and I become again and again a "question to myself."

Some comic relief was frequently provided and our conversations took the form of sharing "teacher jokes" which my colleagues thought appropriate as an expression of the topic. For example,

> Two teachers are talking about the number of years they have been teaching. They say that a colleague has been teaching longer. "She has 12 years experience." "No she hasn't," is the reply. "She has one year of experience repeated 12 times over." (Notebook, 1994, p. 4)

Through laughter, my colleague was expressing her sense of understanding and concern about the meaning of pedagogical presence with young children. In the same conversation, another colleague responded, saying,

> The thing is, some teachers don't teach children, they teach "grade three!" It doesn't

> matter what some of these kids can do, or that those books aren't even approved any more, they just take them out of the storage room and photocopy them and do the same old stuff. Sarah's determined. She went in the cupboard when George was on leave and threw the stuff out. It hasn't been approved for years! It should have been thrown out years ago! (Notebook, 1994, p. 4)

My colleague believed that to "be there" in a school meant that the teacher had to "be there" in relation to the learning needs of the child. It wasn't enough to teach a curriculum that was familar. It was necessary to know what the children were able to do, and to choose resources that would be responsive to their pedagogical needs. It was necessary to be prepared to change every year as the children changed.

This expression of their concerns led me to recall a time several years ago when I was struggling with how I could respond to the needs of several children in my class. I talked to an older, more experienced colleague who said to me, very slowly and with pauses between sentences,

> You have to be there, be all there. That is the crux of it. It's perception. You try to look at the different things that would get in the way. The main thing is to be all there, to be aware of yourself, but also empty. You can't be all tied up. You're just empty, then there's more room to see, to hear, to feel. Then you're more ready. (Journal notes and Interview, 1992)

He looked at me and smiled when he said "Then you're more ready." I thought then that he must have known I have days when I am not empty, when I am "all tied up" into a solid, impenetrable mass, and I need someone to untie the knots of confusions for me. (Maybe when I am older and more experienced I will know how to do what my older colleague has told me.)

But if I am not "there," does that mean that I am not present? Does that mean I am absent? How would I understand not-present? Would not-present mean absence? You see, I am tied up in knots again, this time in a knot of words! These words do not lead to clarification. Other words must be looked for. I have discovered that the place to begin the search for words is with the children and teachers in the classroom. Sometimes the place to begin is in the lived experience of my own classroom.

Presence and Absence in the Child's World of Knock-knock Jokes

For example, one day when I sat on the couch in the staffroom, restless and complaining within the knotted confusion of how to help a student teacher, a colleague offered a story of her experience with a student teacher during the same week.

> It's not like thinking there are all these little heads you put stuff into. They know things. Like those knock-knock jokes we did the other day. The student teacher didn't think they were funny, but the kids all laughed at each other's jokes. The student teacher just

> stood there looking. I said "Knock-knock who's there?" And the kids said, "Who?" and I said "Boo Hoo, don't cry." So they all told knock-knock jokes. You know, (laughing) they're not funny, but the kids think they're really funny. We wrote them down. Each child wrote theirs. I did silent K before the `n' and apostrophe in "who's" where there's a contraction! I was going to put them up (the writings, on the wall) but I couldn't get the kids to let them out of their little hands! They took them home but I asked them to bring them back so we could put them up. (Pause) The student teacher just stood there. She didn't think it was funny. But she hasn't been in an elementary classroom since she was in elementary school herself. She's only 19, and she doesn't have any younger brothers or sisters.
> (Journal, April 7, 1994)

This teacher means that when we are teachers, we are there - here - present; but not simply "Somewhere in the school building." She expects that student teachers will learn how to "be there", and that the ways in which they will be there will not begin in the same way for each, and will change as they work with the children. She did not want to say that the student teachers were absent, it was simply that they did not have a clear vision of what was happening. The teachers' presence is for her, an opening of vision, beyond which she perceives the children learning. The children are within her field of vision. The teacher expects that the student teacher will learn to know the open spaces through which she can learn to extend her field of perception.

As we dwell in the classroom with children it is through our presence that the spaces into which we might move are revealed. Once, when we were student teachers, we too may have stood there "just looking." But now, we are teachers and our sense of pedagogical presence is not what it was.

For the teachers who have taken part in these opening conversations, the meaning of "presence" does not appear one day and then one has it always ever after that. It is not accomplished simply through the act of "standing there." The student teacher's sense of presence is not my colleague's sense. My colleague acknowledges that the young student teacher in her class is there, present in the only way that she knows, "standing there, just looking." For the student teacher who has not spent much time with young children, we expect that she will change throughout her practice just as we have changed. Perhaps there will come a time when she will feel like laughing in the sharing of "knock-knock" jokes with 6 year old children. Perhaps then she will see and hear the children's determination to master reading and writing skills and to know the confusion they encounter when sounds and symbol associations do not "follow the rule." Perhaps it is this seeing and hearing that will enable the knowing of what it is to "be there" in a pedagogical relationship with young children.

The teacher's conversation helped me to think about the different ways in which we stand and see the children. She reminded me that I must be patient and help the student teacher experience being in this place where we see and hear the laughter of children at their knock-knock jokes. Accept that she doesn't laugh, but invite her to listen and watch. In the con/text (the "con *texere*," or weaving together) of this text we might understand it another way. For example, Daignault (1992) writes about Deleuze's thoughts on sense (meaning bodily felt sense) and sense making. "Not that sense is sensible; its synthesis is" (p. 209).

> The subject, it will be suggested, is unlike signs, inseparable from differences of intensity: the workings of differences of intensities of the body-subject determine the Ideas's actualization in distinct and differentiated qualities. Put simply: no subject without a body. The subject is therefore produced twice: by the differential and symbolic workings of the Idea - that is its transcendental determination - and by the workings of differences of intensity - its empirical determination. . . . [We experience] a sort of skin of differentiating sense. (p. 208 - 209)

In the classroom we are that the student teacher does not laugh. She is absent in the child's world of knock-knock jokes. "What's so funny?" she might ask. We experience a differing intensity of humour. This difference works on our bodies as the laughter of the children assaults our ears or prompts our body to laughter. In the classroom the joke may not make me laugh, but the child's laughter against my absence of laughter does prompt me to laugh. I move into the child's world and I am now present - in a pedagogical sense - because I share with the children a knowledge of what it is to play with language. In our conversations, my colleagues do not question that student teachers would begin to ask that question, "What's so funny?" My colleagues assume that student teachers will learn many ways of being with children in pedagogical relations. Concerns were instead, how quickly they would learn, with what support, and with what difficulty? "Difficulties are guaranteed!" a grade two teacher said with a toss of her head and a great laugh. Her gesture suggests that we ought to toss off such notions of certainty and predictability. "You mean," I asked, "we never can tell what it will be like?" "I keep hoping" she said, "but I should know better!"

We should know better. We will continue to have difficulties. This is one certainty in teaching practice. We share the knowledge that we will continue to have difficulties. As we struggle with these difficulties we hope that we do not become like those colleagues we have occasionally met throughout our time in schools who, day after day, look over a child's head, gazing at someone or something else as the child speaks to them, or who say to us as we seek advice on how to respond to a "difficult child" that we know how to "kick butt" and that is what we should do.

Teachers whose conversations and experiences are shared in this study express the hope that together we will be able to support a community which structures occasions to question and reflect on our practice so that the best interests of the children are met.

Seeking Support for Pedagogical Presence

It is difficult to be pedagogically present. Knowing this, some colleagues commit themselves to various roles in the Provincial Teachers' Association, seeking and offering professional support. Through their professional organization teachers create opportunties to come together to talk about issues related to "being there" in pedagogical relations with the children in schools. An example of such an opportunity was a provincial Teachers' Association Curriculum Seminar. The seminar was an occasion structured to encourage dialogue and questioning, so that we do not, as one colleague bluntly put it, "Turn into mushrooms - growing in feces in the dark." Madeleine Grumet, who was the key speaker at this seminar, initiated discussion about the future of teachers' relations with the education of children. She read Rilke's poem, _For the sake of a single poem_, in order to initiate small group discussions.

> For the sake of a single poem one must see many cities, many people and Things . . . . - And it is not yet enough to have memories. You must be able to forget them when they are many, and you must have the immense patience to wait until they return. For the memories themselves are not important. Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves - only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them.
> (Rilke, 1989, p. 91)

In schools the language of our discourse is memory remembered and forgotten, there, but not seen, turned to blood under our skin. It is glance and gesture, face and hands, heart, gut, and blood. We often do not know how to say what we cannot even remember to say. We are frequently inarticulate. It is difficult to distinguish thought from self. Our words, our thoughts, as Polanyi suggests, disappear like sugar dissolved in the tea (1958). It helps to have the words of others to differentiate one from the other.

For example, through Rilke we hear echos of Spinoza, for whom no primacy or oppostion of body/mind was appropriate, and of Neitzsche, who said "There is more reason in your body that in your best wisdom. And who knows for what purpose your body requires your best wisdom" (Neitzsche, 1961, p. 63).

Our conversations, anecdotes, and narratives are no longer purely personal. We have articulated shared images of knowing what it is to be with children, what Greene (1988) would say is an expression of understanding "situatedness and knowing in connection with action and speech, knowing as an aspect of vocation, taking place in the midst of life" (p. 76).

The Question

At the beginning of this chapter I suggested that perhaps I should have asked myself if I too was present, like the children. Why should this question be asked? Why should I extend the question to ask about the experience of pedagogical presence, and the meaning of this experience?

I believe that to question is to assume a position in the relation of ethics, research, and teaching practice. A "moral content is immanent to the questioning itself and not added on in the application to practice; and second, there is no sharp division between the private and the public life of the participant" (Carson, 1986, p. 78). My colleagues repeatedly said that they did not see this study as either a private or public endeavour. They did not think of it as something to be kept anonymous, nor as something that was "a big deal". This was "a chance to reflect, to talk, to visit, to work together, to have my `smiling face' in their room," as they said laughingly to me.

I believe that the question of pedagogical presence is significant because "presence" is paradoxically ordinary and elusive. It is the very "ordinariness" of the question that is significant. For example, we have learned something about the significance of "ordinariness" in language from Wittgenstein (1953) and Habermas (1968/1971). They have argued that it is futile to search for meaning through a one to one correspondance between word and meaning. It is, they say, the ambiguities and paradox of ordinary language which generate possibilities for intersubjective understandings. There remain spaces for "reflexive allusions to what has remained unstated" (Habermas, 1068/1971, p. 168). They confirm that an understanding of the very ordinary condition of "being there" may generate possiblities for broadening our understanding of teaching practice.

In the busy-ness of daily school life, there is little time to reflect on questions, to confirm the validity of our questions, or to generate a language through which to have conversations regarding these questions. However, when articulated, the spontaneity, humour, intensity, and continuity of conversation suggests a familiarity with the experience named here as *pedagogical presence*. In the day-to-day life of teaching, we find little time to speak of it. Though questions often arise, they are whisked away on the flow of the next movement. One of my colleagues says to me as I stand, pencil poised to capture her experience of pedagogical presence, "I don't have time to think about these things! I just do it! That's your job this year!" Our words, our language of glance and gesture, this speech of our narratives, flows through our bodies, into that shapeshifting space of tacit knowing, poised for the next shift of form. So I must "poise" more than a pencil if I am to follow the dynamic process of "doing it" (what ever the "it" of presence is). This is the advantage of being "researcher" without having to also be "teacher."

What is the intention of this act of questioning? How does intention influence the search? Will we set ourselves on a linear path of thinking which is directed toward a closure of meaning? Do we question, as if in a "Grail" quest for an end to the beginning? To search along such a linear path of reasoning would we find that "Meaning *as* (italics added) presence becomes, is reduced to, the meaning *of* (italics added) presence, . . . that which delimits presence" (Sallis, 1984, p. 601)? This statement reminds me of what I heard so often when I was learning about the teaching of young children. I was frequently told that for the children it was often the process that was significant, not the product. I was told I might expect to see a painting that was mud coloured, the result of story upon story each painted successively on the paper. The important thing was the telling of the story, not the painting. Thus I understand Sallis to say that "to be" is to experience meaning. A search for closure means that we risk establishing boundaries for meaning, thus limiting the possibility of experiencing beyond those boundaries.

Sallis recommends a thinking which releases "the torsion in the question of the meaning of presence and twists it free of metaphysical closure" (Sallis, 1984, p. 601). He suggests that a spiralling, recursive quality of thinking will release the energy of torsion and carry us along in the ever widening, spiralling unity of the hermeneutic circle.

A similar thought is presented by Gallagher (1992). "The more movement in this circle, the larger the circle grows, embracing the expanding context that throws more and more light upon the parts" (p. 59). With more and more light upon the parts it might be assumed that we may see more clearly. However, we must be aware that although we may see more clearly, we may also see more widely, and our path may be revealed as something other than linear. (It might not be the highway we had hoped for and might instead be many unmarked paths.)

CHAPTER II

A Departure From The Question: A Review of What Others Have Said

A question has been asked. A search for the context of that question leads to other questions. For example, what has been said by others about pedagogical presence? How have they conducted research? In what ways have other questions regarding pedagogical presence been asked?

In the Oxford English Dictionary (1933), presence is assumed to mean "to be" in **relation**. That is, "to be present" is "to be before, to be at hand . . . an adjective of relation, what is called a `presence' . . . his outward man must communicate and without fail, something of an indwelling power" (1933, pp. 1300 - 1301).

A search of the public forum of electronic data bases (ERIC and International Index) revealed approximately 2000 articles which considered the concept of "presence" in relation to a pedagogical question. Where presence was indicated in the abstracts, the word "presence" was used to mean "occurence", such as the presence of special needs children in the classroom. The abstracts revealed no meanings which reflected presence as an adjective of relation, although a more comprehensive search of the North

American literature did reveal a small number of articles which discussed in the body of their text, the concept of pedagogical presence meaning "in relation".

Research on presence, as an adjective of relation, is reported in the Health Science literature, especially research related to the concept of nursing care. This research illustrates a conceptualization of presence as related to nurse / patient relationship. An understanding of "presence" enables "more being" and "becoming" for the nurse in his/her professional practice. (Gilje, 1992, p. 63, citing Patterson and Zderad 1988, p. 12)

> The major defining attribute of *presence* was the ability to psychologically or emotionally *be with* or *attend to* a person, place, or object. . . . The concept *presence* is "an intersubjective and introsubjective energy exchange with a person, place, object, thought, feeling, or belief that transforms sensory stimuli, imagination, memory, or intuition into a perceived meaningful experience. (Gilje, 1992, p. 61)

The nursing literature suggests that presence is not understood as empathy. Empathy, a concept "as described by Travelbee, is based on positivistic influence which is evident in the dualistic, separate, and uninvolved role of the nurse as a person" (Gilje, 1992, p. 63). These concepts are grounded through the writings of Heidegger and Buber. "As described by Heideggger, *being* can be experienced by sharing one's *presence*. As described by

Buber, *being* also can be experienced by being in relationship to and with others" (Gilje, 1992, p. 55). For example, Buber (1988) suggests an understanding of presence that

> breaks with subject-object ontology - . . . the *encounter*, the *relationship*, the *between* - the call of being, defined as presence or co-presence, itself breaks through as "the ultimate support of meaning." (Buber, 1988, citing Levinas, p. xix)

Other philosophers express a similar understanding. For example, Derrida (1974) claims that a discussion of presence in the philosophical tradition of deconstruction enables this understanding of relation between Being and meaning. Baynes, Boham, and McCarthy (1987) suggest that by locating the discussion in the tradition of deconstruction Derrida is able to bring apparent

> contradictions and paradoxes to light, to undo, rather than to reverse these hierarchies [conceptual orderings] and thereby to call into question the notions of Being as presence that give rise to them - such notions, for instance, as "presence of things to sight *eidos,* presence as substance / essence / existence (*ousia*), temporal presence as point *(stigma)* of the now or of the moment (*mun*), the self-presence of the cogito, consciousness, subjectivity, the co-presence of the other and the self, intersubjectivity as the intentional phenomenon of the ego and so forth.
> (p. 119, citing Derrida, 1974, p. 12)

Thus Derrida suggests we might understand presence as co-presence, a relation of self and other which he describes as intersubjectivity. The risk of phenomenological closure is avoided through "the simple practice of language [which] ceaselessly reinstates the new terrain of the oldest ground" (Derrida, 1987, p. 151). It is his concept of *differance*, that is, the **play** of differences in the whole of what constitutes language, that enables him to make a statement such as this. Language is a play of differences, and in the spaces between those differences meaning may be found. For as long as the play of differences is sustained, closure remains merely immanent, never immediate.

Without the dichotomy of subject-object, presence may be understood as relation, encounter, between-being. Thus we may know ourselves to *be*, substantive; in relation with Other, the visible, and with time. Derrida and Buber show "presence" to mean relations of vision, body-sense/touch, time, and Other such that meaning is supported.

Berman (1989) too, associates presence with a consciousness unlike the "binary contrast mode of consciousness and personality structure" which sustains conceptualization of "Self vs. Other" (p. 311). He adds that the lived experience of presence involves awareness of a structure that is complementary to the dualistic Self/Other, body/mind structure. It is a shift away from "ascent" or the concept of the "great chain of being", toward a concept of a world of time and change, neither static nor constant, but that which we experience through our bodily presence in the world. The experience of presence

> is horizontal rather than vertical, and it has a much greater `feminine' element in it than does our present consciousness. Vertical structures all have a Grail quest behind them; they are a form of male heroics. (Berman, 1989, p. 311)

According to Berman, paradigm shifts are not the answer. Rather, we must acknowledge our paradigms as the codes they are, and be aware of the "permanent fagility of meaning" (Berman, 1989, p. 315). Because of this, he believes that the experience of presence (self-remembering) is a very ordinary experience, but is "terribly difficult, and where the real work lies" (Berman, 1989, p. 310).

Perhaps Berman's suggestion that the experience of presence has a greater feminine element in it, is not a suggestion that ought to lead us to decide this is a feminist issue, but rather to have us consider the thinking of Jung (1964) who refers to the "anima" or the feminine element of our humanity.

What shifting will the codes of our paradigms undergo as we are engaged in this question of pedagogical presence? In what form, what structure, might this feminine element become visible? These are my questions. However, Helene

Cixous (1991) draws me beyond these questions and advises exploration without the support of such codes as our paradigms offer. She says,

> As soon as you let yourself be led beyond codes, your body filled with fear and with joy, the words diverge, you are no longer enclosed in the maps of social constructions, you no longer walk between walls, meanings flow, the world of railways explodes, the air circulates, desires shatter images, passions are no longer chained to geneaologies, life is no longer nailed down to generational time, love is no longer shunted off on the course decided upon by the administration of public alliances. And you are returned to your innocences, your possibilities, the abundance of your intensities. Now listen to what your body hadn't dared let surface. (Cixous, 1991, pp. 50-51)

I understand these writers to claim what Levin (1988) does when he suggests that the sense of presence may not be understood independently from the context which it inhabits. Thus we may no longer look left and right or up and down as we might in a linear conceptualization of the dialectical or the sequential. We may no longer consider that if we are not present we must be absent. Rather, it is possible that our field of perception may open onto horizons in front of, behind, over, and under us simultaneously, even while we are remembering what we thought we had forgotten! We are not absent in the presence of this opening, it is simply that we have not moved into the opening of this complexity of Being/being which we now have glimpsed.

Thus, it is necessary to acknowledge that the articulation of our experiences of pedagogical presence may be diverse and may be expressed through codes unfamiliar to some. Presence is "not at all a sense defined in terms of traditional substantiality and field independance" (Levin, 1988, p. 244) and we may not proceed in a straightforward, linear fashion.

Recording a Horizontal Code

Even the recording of this multidimensional experience may take on qualities that are not straightforward. Researchers engaged in paradigms which are coded in a linear mode, record the path of exploration in a manner consistent with that paradigm. However, if the lived experience of pedagogical presence is "horizontal", relational, and requires an undoing of conceptual orderings, then we may find the writing of such research to be consistent with this manner of thinking. For example, Lyotard (1991), in The postmodern condition: A report of knowledge, believed the

> work of Proust and that of Joyce both alude to something which does not allow itself to be made present. . . . [a postmodern dilemma which makes it necessary and possible to search] for new presentations, not in order to employ them but in order to impart a stronger sense of the unpresentable. . . . The artist and the writer, then, are working without rules in order to formulate the rules of what *will have been done*. (p. 80 - 81)

What might such writing look like - if it were not Joyces's or Proust's ?" Lopate (1994) offers some suggestions which may be an appropriate response to that question.

> The essayist attempts to surround a something - a subject, a mood, a problematic irritation - by coming at it from all angles, wheeling and diving like a hawk, each seemingly digressive spiral actually taking us closer to the heart of the matter. In a well-wrought essay, while the search appears to be widening, even losing its way, it is actually eliminating false hypothesis, narrowing its emotional target and zeroing in on it. (p. xxxviii)

Thus the nature of our exploration, and the writing of this may appear to be a "riding off in all directions" (Cervantes, 1920) as we attempt to be aware of both horizontal and vertical, that is, the mutildimensionality of our pedagogical presence in the classroom.

How is this possible? Perhaps the writing of Levin (1988) will give us permission to ride off in all directions. He suggests that unlike the type of presence understood in terms of "object-like presences" (p. 64), the "presence" of Gelassenheit [1] reveals neither a "simple sensory presence . . . nor a looking-at-totally possessed by instrumental calculation. . . . It is a very radical post-modern concept, because it articulates a relationship with beings" (Levin, 1988, pp. 244 - 245).

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[1] Levin (1988) explains **Gelassenheit** to mean a "letting be" (p.105), a "transition from willing into releasement" (p.191), and "letting the light play" (p. 432).

> Heidegger's work on **Gelassenheit**, makes it very clear . . . that the being-with of **Gelassenheit** constitutes a `presence' which always takes place in - and with an awareness of - a referential field, a field or region of Being. (Levin, 1988, p. 244)

Levin claims this to be a radical (of the roots, naturally inherent, essential, fundamental) concept.

Thus, if the concept of presence as described by Levin is essential and fundamental, it is not surprising that we find words such as Aoki (1990) chooses when he suggests a shift away from distanced sociological, anthropological, and technological understandings of our lived teaching experiences. Aoki speaks of "indwelling." This lived experience of encounter in teacher - children relations is

> a pedagogical situation within which teachers and students experience life. For when a teacher begins to indwell with students, the environment ceases to be environment, and in its place comes into being a lived pedagogical situation pregnantly alive with possibilities in the presence of people. (Aoki, 1990, p. 112)

He suggests that an awareness of the shared relation between teachers and students enables this shift.

Indwelling

To "in-dwell" suggests Buber's "encounter", an embodied experience in relationship, or, between-the-call of being with others. We begin to understand that meaning is supported through relationship. For example when Margaret Olson (1989) talks about novice and experienced teachers creating environments for learning, she suggests that "As one begins to dwell as a teacher, to be a teacher on the inside, one also begins to see as a teacher, and thus is more able to build, design a room for learning" (p. 175). One is also more able to "see the students in and through their reality. Only then is it possible to reach out to the needs of the students and make one's presence felt throughout the room" (p. 181).

As one begins to dwell, one lives within a space of relations with the `other' which also occupies that space and moment. As we dwell in our homes and workplaces, we live in relation to the way our spaces are divided; kitchen, living room, office, elevators, doors. We also live in relation to other people in these spaces and times.

I remember that when I began teaching I was often frustrated by the children's "behavior" as they entered large, undefined, spaces such as gymnasiums. I felt I was losing control of the children when they entered a gym or other large indoor play space. Inevitably they wanted to leap and run, to stretch out their arms, to reach up and out. All around them was space into which they attempted to move.

As I reflect on these moments, the scenes play back as if I were re-viewing the scene through some amateur's attempt at video recording, creating scattered, jerky, and interrupted scenes. I wonder now how these scenes were experienced by the children. I wonder if for the children there was no separation of the ontological sense of the environment and the epistemological knowing of space. In my life I make these distinctions, perhaps the children do not.

For example, I recently helped a friend (who is a teacher) make decisions about where to place her furniture in a newly rented apartment. Both our young children came along. My friend and I had come supplied with measuring tapes and paper. We moved from room to room, recording dimensions. In halls we stepped over the children as they rolled along with their knees tucked up. In living and dining room we moved aside as the children swooped like bats with arms outstretched through these larger spaces. My friend and I planned to come to know about the environment of the apartment through the linear measures of meters. The children, however, "measured" the space with their bodies to determine the relation of their bodies to the space. Certainly our purposes were different. My friend and I needed to know where furniture would fit, and the children needed to know how they would fit. We laughed at ourselves as we watched our children. How different we were, and yet, how much the same.

For my friend and for me, our knowing is the cultural background of a linear measure, of representation and social convention regarding the use of living space. Our knowing is also the recollection of childhood play, our own rolling and twirling in spaces now distant. We are the grown up children of our parents. We are mothers and teachers too, and thus our knowing is also an awareness of children learning. A pedagogical interest entwines with the interest of parent and remembered child.

In many places, I am learning from children how to "indwell" in the spaces we share. As the children leapt and rolled, their arms and legs stretching and sometimes flailing in the larger spaces, children and space existed in relation with each other, one dwelling within the other. The children came to know these spaces in relation to their bodies and their movements. This was the structure of their knowing, formed as they explored their lived space.

For the children in the gym, and in the apartment, the environment ceased to be an environment and was transformed into an experience, as Aoki suggested it would for teachers who begin to indwell with students in pedagogical relations. Polanyi (1958) would say, "To this extent knowing is an indwelling" (p. 134).

> The structure of knowing, . . . thus fuses our subsidiary awareness of the particulars belonging to our subject matter with the

> cultural background of our knowing. (Polanyi, 1969, p. 134)

Whether we are parents, the grown-up children of our parents, or teachers, or children - to "indwell" is to experience what is external to our body through our body. It is thus through our body that we are able to attend to the "world" in which we live, that is, our cultural, physical experience. The structure of such knowing is a structure of to-and-fro movement through the situated body, and it is this to-and-fro relational movement which sustains knowing. "The fact that exteriorization kills meaning confirms the sense-giving powers of indwelling" (Polanyi, 1958, p. 185).

In the gym and the apartment, our experience of "presence" is an experience of relation which supports meaning as we move within and between forms of knowing, our own and the children's. Our laughter signals a knowing, unarticulated before reflection and conversation. This unarticulated knowing is a tacit knowing, personal, and without public form. Yet our presence with children, our dwelling with them, enables us to recognize the relationships in our coming to know.

> The identification of tacit knowing with indwelling involves a shift of emphasis in our conception of tacit knowing. We had envisaged tacit knowing in the first place as a way to know more than we can tell. . . . Since we were not attending to the particulars in

> themselves, we could not identify them: but if we now regard the integration of particulars as an interiorization, it takes on a more positive character. It now becomes a means of making certain things function as the proximal terms of knowing, so that instead of observing them in themselves, we may be aware of them in their bearing on the comprehensive entity which they constitute. It brings home to us that it is not by looking at things, but by dwelling in them, that we understand their joint meaning. (Polanyi, 1966, pp. 17-18)

We "in-dwell" when environment ceases to be environment, and becomes instead a situation of possibilities. There is no line of subject-object separation here, but rather a recursive spiral of encounter and re-encounter which is similar to the energy of torsion expressed by Sallis (1984). We circle around our past experiences and the children's present rolling and twirlings. Beginnings and endings of experiences, our own and the children's, are difficult to separate, though each is distinguishable. Past and present intertwine, each sustaining the experience, so that my friend and I walk around the children - we do not stop the encounter of child with environment. We laugh with the joy of our own memories and the satisfaction of seeing our children find ways to explore their relations with living/living space. We are, as Pinar, (1988) says, able to "attune [ourselves] to a situation" (p. 143).

The indwelling of our teaching practice "gestures toward a path of engagement rather than the mere reflex of academic comparisons" (Buber, 1988, p. ix). The path of engagement is suggested by Aoki, Buber, Levin, and Polanyi as an understanding of living in relation, **through** our bodies, **in** the world. It is by dwelling in this relational structure that we are able to understand meaning. To be pedagogically present with young children is to follow this gesture toward a path of engagement.

I believe it is important to add Stephen Smith's reminder of a connection between a sense of pedagogical presence and a sense of security. He suggests that a sense of pedagogical presence is a sense of presence which lets Being come forth and that this requires the bringing of a sense of security (beyond Bowlby's attachment theory) to the pedagogical atmosphere so that Being may come forth. "Being present pedagogically thus requires that we fully *encounter* the riskiness of the child's activity" (p. 450). The child risks in the act of being pedagogically present. It may be that the teacher does as well.

This is the path of our departure from the question. It is a path of engagement situated in a relational flux of differences. The writing which records this path must follow its lead and decipher meaning with the help of appropriate codes.

CHAPTER III

Research Methodology

"So we started up the mountain"
(Leonard Cohen, 1993, The story of Issac)

The poem, The Story of Issac, was brought to my attention by a young undergraduate student who argued for the current relevance of Cohen's thought.[2]

The door it opened slowly,
my father he came in;
I was nine years old.
. . .
He said, "I've had a vision
and you know I'm strong and holy,
I must do what I've been told."
So we started up the mountain;
I was running he was walking,
and his axe was made of gold.
. . .

You who build these altars now
to sacrifice the children,
you must not do it anymore.
A scheme is not a vision
and you never have been tempted
by a demon or a god.
You who stand above them now,
your hatchets blunt and bloody,
you were not there before:
When I lay upon a mountain
and my father's hand was trembling
with the beauty of the word.
And if you call me brother now,
forgive me if I inquire:
Just according to whose plan?

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[2] Leonard Cohen is a specter from my past, buried in memories with studies of Beaudelaire, Sartre and Camus - bleak and solitary ways of being. In a shift from the dark and haunting voice, to plain and clear black type on white page, the sounds of Cohen's lyrics became transformed into text.

(p. 139 line 10 p. 140 lines 25-40)

Leonard Cohen's song articulates my own concerns regarding a plan for research. As I read his poem, I also am reminded of a song the children at school sometimes sing. (The children's voices sometimes quite literally ring in my ears even after they have gone home.) They sing, "This is the song that never ends. Someone started singing it not knowing what it was - because, this is the song that never ends." And their song repeats itself to me, unbidden. Once begun, it will not leave my thoughts. In the same way, as I think about the research plan, I hear over and over, " A scheme is not a vision" and "You who build these altars now. . . . Forgive me if I inquire, just according to whose plan?" Whose plan, these altars?

A scheme is not a vision. A scheme, or "schema" in the tradition of educational research is

> usually thought of as an abstract event structure or a knowledge pattern with slots that can be filled in by particular agents, objects and other contextual specifics. But this is too abstract and intellectualized, for it leaves out the way these structures are realized in, and can subtly transform, our embodied expeiences. The cycle of a typical school day is felt in our bodies; it is lived out as the phenomenological pacing and patterning of our activities. (Johnson, 1989, p. 370)

Poets and philosophers, who paradoxically have a reputation for entrancing, for creating the magical quality of words through the "beauty of the word", have also a reputation for employing the pen as a weapon, "mightier than the sword." "Writing, a stylus, a stilletto, used to unseat the metaphysical and apocalyptic horsemen" (Caputo, 1987, p. 152), shakes us, so that we look around and see differently.

Cohen, Caputo, and others (Lovejoy, 1936, 1964; Taylor, 1987, 1991) suggest we must learn that the altars which we create with our language and name "scientific paradigms" are not artifices on which we educators may sacrifice our children. They suggest to me that I must hesitate, reflect, shift my range of vision, and be willing to question my beliefs and motives. The children remind me that once a pattern of thought is established it is very easy to continue without knowing either source or end.

Would it be so dreadful to find myself unseated and the pattern of words jolted to an end? I laugh at myself, recalling those so-many-times with children when I have been unseated. I imagine myself to be one of Caputo's apocalyptic horsemen, unseated with a distinct and utterly new persepective on the obvious and not-so-obvious school-boulders among which I have frequently landed. Jennifer and her friends are an example of the kind of school boulders that can unseat a teacher.

The Death of Harmony

Jennifer and 4 other girls were going back and forth, back and forth, between the writing centre and the storybook center carrying papers. They had already carried all the playhouse pots and spoons to the storybook centre. I began to feel like commanding a loud and firm "Stop!" But - I have learned just enough to know that I sometimes really do not know what is going on. I walked over to check. Jennifer seemed to be directing others. There was an audience of 3 children seated across the entrance to the story centre. I asked Jennifer what she was doing. "It's Jingle Bells" she said. "Yes, I could tell that but what is this all about?" I was puzzled and the noise was beginning to bother me. She looked at me directly and firmly said, "It's the death of harmony." She showed me her music - 5 wiggly lines with notes. The others had sheets of music too. I asked Jennifer if she knew what harmony meant, since I knew she did not take music lessons although her siblings did. I had read music to the children, showing them the symbols I was using, as I have read all sorts of signs and symbols to them. Jennifer responded, "Harmony is when all the music goes together and it sounds nice."

To myself I said "Right! And I thought they were just making a noise with a bunch of pots! The death of harmony! It is more than that now.

Meaning and sense making undergo deconstruction, and I am like Caputo's "Neitzsche's woman-truth, the woman who is not fooled by herself, whose own truth is to know there is no truth, not even the truth of the woman" (1987, p. 151). The child who told me her creation was The Death of Harmony, reminds me as Derrida (1987) does too, that meaning is

> not a matter of immediate presence or self-presence . . . underlying it is always the differentiated structure of a language that goes beyond anything present, a system of contrasts and diffferences that are not themselves present. (p. 121)

We "play" with what is there (present), and immediate, the pots and pans, each other, music, print, and language too. The "play on words" is an opportunistic moment in which both child and teacher can acknowledge Derrida's differentiated structure and experience the creation and re-creation of meaning.

The "We": Collaborative Participants in the Plan

Teachers

Two experienced teachers in two elementary, urban schools, and a retired teacher were the significant participants in this study. One of the teachers, Helen, went to public school in Quebec, and completed most of her secondary education in Alberta. She has taught in a large urban center, for one public school board, for almost 20 years. She has worked as consultant for teachers working with children designated as having special needs, she has taught in primary grades, and has received a Master's Degree in Elementary Education. She is married and has no children. She is actively involved with a national group which advocates for families of children with special needs.

Another teacher, Grace, went to school in Manitoba. She first spoke English when she began grade one. She completed her University undergraduate degrees in Arts and in Education in Manitoba, then began teaching in Alberta after a short time working in an urban day care. For almost 20 years she has been teaching children ages 5 to 8 in a large urban center for a public school board. Children who speak English as their second language, and children designated as having special needs are frequently place in her classroom. She is married and has no children.

Our retired colleague, Sharon, grew up on a farm and spoke English as her second language. She taught all elementary grades and was principal of an elementary school at the time she retired. She has two children, grandchildren, and has remarried.

These teachers have shared stories of their childhood which I do not want to provide in detail since this is not the focus of the research. However, some knowledge of their background may have relevance for the generation of questions which may lead to other research. Their stories are about being a child of a concentration camp survivor, of a childhood in which a parent suffered from alcoholism, about being an "ethnic minority", about speaking English for the first time on the fist day of school, and of teaching oneself to play the piano on a keyboard drawn in the dirt.

Other colleagues in these two schools and colleagues I have known for varying lengths of time also spontaneously contributed anecdotes and comments during our many and varied conversations. The children in the two teachers' classrooms also helped us to learn about and articulate the meaning of pedagogical presence.

Once a week I visited each of the two classrooms.[3] The teachers and I had brief conversations before the children came in, and then we both greeted the children. I usually sat and made a few notes while the teacher completed the chores associated with attendance. The teacher and I together worked with the children during the half day I was there. We took moments to talk with each other about what was happening. I took time to make notes and to just sit and watch. After the children left we sat down to talk about what we had seen, what one had noticed and the other had not, and about the notes I had made. Thus the note making was a collaborative effort. Sometimes the notemaking conversations were taped. Transcripts were written of these. Sometimes we took time to talk about the interpretations I wrote of those conversations, and these were taped as well. (We had conversations about conversations!)

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[3] See Appendices, pages subtitled "The We: Collaborative Participants in the Plan."

One day, after one of these conversations, my colleague and I were walking down the hall of the school, casually talking about opportunities in schools for collaboration and conversation. With exasperation, she exclaimed "No. Maybe there is no We." The shift of usage led me to question the ways in which researchers and teachers talk about collaboration. In other places we had worked together where opportunities for collaboration made staff rooms and hallways loud with laughter and "silliness," places where these opportunities were obvious. With exasperation, my colleague says that she misses the day-to-day opportunities which she was accustomed to in other places, and "our study" is a "chance to think and talk about professional ideas" (Notebook, Oct. 1993). When she said "our study", I caught my breath in surprise, and silently thanked her as she finished the sentence. What had been "my" research process was becoming "ours", no longer distanced with the language of capital "R" research.

However, even with the claim of ownership shown, I was firmly reminded of role definition with respect to the writing task by both colleagues. One was involved with her own writing and apologized that she would not be able to contribute anything written, and the other laughed and said "That's your job this year, to write! I just do it!" She would "do" the pedagogical presence, and I would write about it (whatever the "it" was).

Each teacher believed that what was essential was to be together in the classroom for at least a half a day once a week and to have opportunities to talk. It was not essential to them that they should write. Grace told me that to talk with a colleague often "Clicks an idea back into my head." (Notebook, Nov. 1993)

Thus we developed our roles and responsibilities, sharing in the creation of an inital text. However, the creation of a text through which to convey our experiences was sometimes arduous, sometimes impossible. "Never mind", one of the teachers said to me one day. "Just leave it for a few weeks and we'll just keep doing what we're doing. We'll find words for it later." We did of course. It was frequently through our experiences with the children that we found the language. For this reason it is necessary to acknowledge the role of the children in this study.

Children

Finding the language through our experiences with the children happened in ways that we were not able to predict. For example, one day as I read to the children in the grade one classroom of a colleague, I was reminded that, just as I listen to the children in my teaching practice, I must also listen to them in this research process. I was reminded as I read the children the story, I'll meet you at the cucumbers. In this story, Adam the mouse has been invited to go on a journey to the city with his friend, Junius. Junius has made the trip often, but Adam is alternately terrified and fascinated. As they cross a bridge, Adam looks down on the river and cries

> "Look, Junius! It's a sky mirror!
> The cloud
> in the sky is
> the cloud
> in the river
>
> The sky is the
> giver of
> light
> to the river.
> "You do make a fellow look twice, Adam." (Moore, 1989, p. 24 - 25).

The children do make us look twice. The children watch as I read. Why do they not question such imagery? Do they understand? I recall asking a child if he understood the story presented by a grade 9 class through a readers' theatre. The vocabulary had been complex, the teenage voices intense, their faces sometimes frightening with expression, their bodies filling the space of our small classroom carpet. I was concerned in case the experience had been overwhelming, so I asked the children what they thought about the performance and the story. A child replied, "I didn't know lots of the words but I understood the story." Is this happening again as I sit and watch the children I am reading to?

Perhaps it is possible. St. Exupery believed that children might understand. For example, his Little Prince met a railway switchman and they talked about the brilliantly lighted express trains that thundered past.

> "Are they pursuing the first travellers?" demanded the little prince.
> "They are pursuing nothing at all," said the switchman. "They are asleep in there, or if they are not asleep they are yawning. Only the children are flattening their noses against the window-panes."
> "Only the children know what they are looking for," said the little prince. (1943, p. 73)

Only the children know. St. Exupery helps me to remember this. Always the children are part of the greater whole of the experience of teaching, the pedagogic reason for our scholarship, and thus they ought to be part of the whole of the research. Smith (1991) supports this belief. He suggests that we should listen to the voice of children, not to speculate on the "right" answer, or to try out one's methodological framework, but to hear the whole, particularly the interplay of part and whole.

In the planning for an investigation into the meaning of pedagogical presence, it is helpful to listen to the voices of children. Like Smith (1991), I believe that "the voice of the young, the meaning and the place of children in our lives is the most important consideration to be taken up in education today" (p. 188).

Listening

Listening to children is consistent with the ethics of a hermeneutic research process, an ethics which affirms and preserves the integrity of the teaching-learning situation even while we engage in enquiry (Smith, 1991). It is an ethics which acknowledges the local and ambiguous character of the teaching-learning experience (Gallagher, 1992).

> There are the children who, in a more implicit, prelinguistic manner, and with the help of the *syncrete interconnection of bodies, of the functioning intercorporality* (Meyer-Drawe, 1984) between researcher and the subjects of field work, are involved in the opening up of the field for the researcher. (Lippitz, 1986, p. 64)

We must be watching and listening to the children. They may reveal to us what we have been unable to know. One of my colleagues says that it is through "eavesdropping" on the children's conversations that "I know what will work for them. It teaches me how to teach them" (Journal, 1995, p. 170).

All of us involved with the study listened to and spoke with the language of schools, which is, as my colleague said, a language in the form of "gut knowing." The sound of our language is grounded in the daily practice of teaching. Through this we express a knowing that is connected-to-life, a fluid, continuing, and relational process of embodied knowledge.

Each week I returned to the schools with the language of our day transformed and separated into pieces. I returned with pieces which seemed to have come to resolution, and with thoughts that were still hanging unconnected and puzzling. However it was the continual returning to the situated language of children and teachers that enabled questions to become re-grounded.

I learned to make my way through a research process that is as entwined as the teaching/learning process. Not all thought fits into discrete categories, resolutions, or even words. But we teachers are used to that. We have learned this with the children, and thus we continue, knowing from other experiences that more and more pieces will eventually "come together." "The kids tell us" says Grace (Notebook, p. 20). We watch the children's actions, their interactions. We mention these observations to other adults in the class, an aide, a colleague who drops in. "They may or may not comment, it depends on the situation." It is a process of eliminating possiblities regarding the source of the child's difficulty," says Grace (Notebook, p. 20).

Knowing this, we hang onto the pieces of thinking, keeping notes, creating memories. The procedures (teaching and researching) which give rise to questioning or to confusion are noted, not discarded.

Listening to children has cautioned me to approach my own "altars" of meaning and sense making in the classroom with caution. Children teach us to be cautious of our assumptions, just as Bateson (1979), Caputo (1987) and Lovejoy (1936/1964) advocate caution and willingness to reflect on the unexpected when writing about research design and epistemological assumptions. For example, Lovejoy criticizes "thought-obscuring terms, which one sometimes wished to see expunged from the vocabulary" (p. 6), and "implicit or incompletely explicit assumptions, or more or less unconscious mental habits, operating in the thought of an individual or a generation" (p. 7). Like

Taylor (1987, 1991) who concerns himself with images of epistemological corpses, and "iron - caged" bodies of knowledge, Lovejoy states that

> A formulated doctrine is sometimes a relatively inert thing. The conclusion reached by a process of thought is also not infrequently the conclusion of the process of thought. The more significant factor in the matter may be, not the dogmas which certain persons proclaim - . . . but the motives or reasons which have led them to it. (Lovejoy, 1936/1964, p. 5)

Once having determined a process of thought, this may enable the finding of conclusions. However, conclusion (discovery) often becomes conclusion in the sense of "the end." What may be more fruitful, Lovejoy suggests, is not method, but rather, reason.

In the statement which I have quoted here, could Lovejoy be offering us a double play on words? Could he be tantalizing the reader with the idea that reason may be `cause for' as well as `thinking'? This is a rhetorical question. However, I believe the asking may act as a reminder of the purpose of our scholarship. Are we searching for certainty that will put an end to questioning, or for thinking which may **not** provide definitve answers?

Since text takes precedence in the form of this presentation, and since the form of language both shapes and contains the "matter" of our text, I have had to ask myself what procedure, what body of methods will preserve the "force under the form" (Rosen, 1986). Is there a way to move on from the question that will also be a move away from the instrumental and atomistic understandings, a move that will leave knowledge still connected with life, a way that will be a form of "envisagement, a means of developing perception in keeping with conception" (Langer, 1957, p. 149)? How will I listen to the teachers and the children? How will I hear them?

It is necessary to ask this in order to choose the way "up the mountain" carefully, with a sensitivity to the relationship between language, experience, and interpretation since, as Eisner (1992) says, "Language is constitutive of experience; it is not simply descriptive, and the way in which the world is parsed has significant value consequences for matters of educational practice" (p. 303). The value consequences that Eisner mentions are not specific to education, but are consistent with the relation of language and thought (Ryle, 1949; Vygotsky, 1986).

The relation of language and thought is described also by Merleau-Ponty (1968) when he reminds us that a "spontaneous word may contain a whole becoming" (p. 236). He describes a path of thinking in which this may occur.

> Just as it is necessary to restore the vertical visible world, so also there is a vertical view of the mind, according to which it is not made

> up of a multitude of memories, images, judgements, it is one sole movement that one can coin out in judgements, in memories, but that holds them in one sole cluster as a spontaneous word contains a whole becoming, as one sole grasp of the hand contains a whole chunk of space. (Merleau-Ponty, 1968, p. 236)

And thus, the path of our research thinking may not have a single, linear dimension. It may be, as Merleau-Ponty describes, a path envisaged as a continuous line, a line which winds and twists, even twisting back upon itself, thus connecting many of its points simultaneously. Like the expressionist painters whose points of colour together convey an image of the play of light - an image of movement possible only when points are connected - so too our words touch each other such that one spontaneous word may contain a whole becoming.

This has been my experience in the classroom with young children. One day in the school library, while the children were looking for books to take out, I stood watching children who were turning pages at a table. With a great gasp, and in one spontaneous motion a child whirled himself up and out of a chair, to stand in front of me, his arms tightly wrapped around the book. "Mrs. Hill! I can read!" His words rang out in a pure tone of joy. Everyone looked. His tiny body seemed at once to throw itself to the world and envelope the book. I experienced the image of a text-enveloping body, the sound of a clear declaration to the world. In this moment and space, language was constitutive in a dynamic, generative, embodied sense. I witnessed a whole becoming, contained and revealed through the embodied language of the child.

Thus the research path in the classroom with young children too may wind upon itself, touching past, and future -holding in one movement all that we are or were, or may be. The relation between thought, language, and experience which develops throughout this research may be constitutive in an organic, generative sense of becoming - "a model of becoming", as Barthes (1985) says.

Such a path with language, on the way to knowing, follows ancient traditions. For example, Berman (1981) writes about his maternal grandfather's experience in the cheder using honey to write aleph and beys on his slate, then eating the honey/words, an experience which "evokes an older, poetic use of language which is especially characteristic of Hebrew: the power of the Word" (Berman, 1981, p. 267). "Real knowledge is not merely discursive or literal; it is also, if not first and foremost, sensuous. In fact, it is very nearly erotic, derived from bodily participation in the learning act" (Berman, 1981, p. 269). Such a path toward knowing can also be found in other traditions and cultures. For example, the Chinese ideograph for knowledge includes the concept of heart.

(Hodgkin, 1985) Thus, we may start up the mountain, with an understanding of the relation between ontological understanding and the epistemology we create.

The Ethic of Questioning

"Forgive me if I enquire:
Just according to whose plan?"
(Cohen, 1993, p. 140).

Repetition, hesitation, and struggle along the way must be encouraged and expected. Repetition is opportunity for remembering, for reminding, for persuading. (I remember being puzzled when a friend complained about Rita MacNeil's song in which she repeats the phrase about entering the coal mine, "And I never again will go down". When I am trying to convince myself that I will or will not do something I talk to myself and say over and over again what it is I will (or will not do). Had he never repeated himself for a similar purpose?)

Hesitation allows opportunity for reflection, for the shifting of our range of vision and a questioning of what we see. Hesitate, as we tell the children, "Look before you cross", "Look both ways". Being with children in the classroom for more than 20 years has cautioned me to approach "altars" of meaning and sense-making with caution, to look many ways before stepping, and even as the children do, to look back to see the others of my group. We who stand in doorways must look at least both ways. We pause and question in the classroom with the children as we shift the plan of the curriculum guide so we may respond to the children in the moment and place. The ethic of questioning demands that we ask "Whose plan, which path do we use?" It is necessary to ask. Unless we ask who made the path which we see from the doorway, and where it is intended to lead us, we will proceed blindly. We have already followed multitudes of "innovative" curriculum designs, building designs, and teaching strategies. I am not suggesting we (teachers) ought to be "resistant to change," only that we think as we leap. This questioning stance at the doorway is a daily experience. Each day, as the child(ren) come in and out of the schools and classrooms we wonder if we have made the best decisions for them that day. Have we chosen activities that will help them develop ideas? Will the story hold their interest, pique their curiosity? Will George be able to follow through on this fine motor task? Will Adrianna be as volatile today as she was yesterday? Our questions are of the curriculum guides and the children.

Our struggle is to constinue to search for ways to answer these questions, knowing there is no end. We hesitate as we struggle with thought emerging, forming and reforming. Whose plan will work in this moment, in this place, for these children? Whose plan will work to help us move beyond the pause in the face of the question?

Our conversation around the question of pedagogical presence has the character of "the almost [presque]" (Barthes, 1979, p. 3). Not yet able to say what we want, or mean, we pause. Yet this pause must not be mistaken for a halt in the effort.

I returned to the teachers and the children - again. The answer must lie there. Observing again, I watched as Grace and the children sat on the carpet engaged in watching the pattern of movement of leaves and seeds as they fell. (On her desk Grace had the science curriculum guide. She liked to review the parts of the section on trees which she had highlighted a year or two ago.) On the carpet with the children she initiated observations and comments about the leaf which she dropped. Then she looked at several children and asked one to describe what he saw. She watched and listened to this child, responded to him, then asked another. She continued - watching, listening and responding until she was able to return the children's own comments to them, now connected with each other and transformed to reveal through language, the intricate precision of a falling leaf. Grace said that as she watches she is able to know "what's interesting to the kids. How they're touched by what we do." (Notebook, p. 21).

Only the beginning of Grace's plan was the same as the plan of the curriculum guide. The rest was created through a process of watching and listening to the children, questioning herself, and responding. She had moved in an ever expanding spiral of watching and responding, carrying the children's pieces of conversation with her, shifting her original plan in order to respond to the children. As we talked about this process I drew a spiralling diagram, which at the time seemed to offer a way for us to talk about the process.

Our conversation created the path of the diagram as we returned to the point that was Grace, and shifted to the children, reaching out into their language. Now the diagram remains as a tracing of the movement that created it. This is the path of our conversation. On each return, there is a point, a point of stillness - brief for sure, but there it is, the pause, a split second. It is necessary that we pause in this interlude of time/space to watch, listen and question. This is the ethic of our planning.

A Sense of Ethic: At the Still Point

At the still point of the turning world.
Neither flesh nor fleshless;

> Neither from nor towards; at the still point, there the dance is,
> But neither arrest nor movement. And do not call it fixity,
> Where past and future are gathered. Neither movement from nor towards,
> There would be no dance, and there is only the dance.
> I can only say, *there* we have been: but I cannot say where.
> And I cannot say, how long, for that is to place it in time.
> (T. S. Eliot, Burnt Norton, lines 62- 69)

The children's faces look out at me from behind the image I have made of them. Their eyes hint at what I cannot see or hear, or touch. But - at the edges of that image I have made - there a laugh, a giggle, a twinkling eye, or silence sticks out and I must pause as they move into my field of vision. Just as Junius realized that the sky is the giver of light to the river, I realize the children too are like the sky. They give light enough for me to see beyond, behind, and around the edges of that "image template" I have made of them. Leonard Cohen's words repeat themselves, "A scheme is not a vision," and I see that I cannot see all that goes on in front of me, nor hear all that sounds around me. Bits stick out from the outline of templates like the children's faces as they look at me, peering from behind the picture we had made of them, hinting at what cannot be seen or heard, or touched. I must turn again to see what lies behind the template I had made. It may only take a second glance, a shift in my chair, a step closer. I have time for that.

In that move / moment is the return to the still point of the turning world, where past and future are gathered as I make a decision about my next move.

Our teaching practice requires that we pause in our encounters with the templates of "Technik", that is, those curricular designs which outline our vision of the children. In the same way, we found that the practice of research in the classroom required a pause to look around the edges of the templates offered by various methodolgies. The patterns and old habits of teaching practice became revealed as a guide for research practices. We were, as Carson (1986) suggests "carried forward by the participants' efforts to discover what it is" (p. 81). In our classroom research the participants' efforts were guided by their teaching practice. Thus the methodology became the steps we carved as we made our way up the mountain.

I would not want to leave the reader with the impression that this was all such serious business that we believed we were going to find "the answer" once we got the to the top. We have not been teaching for as long as we have been to cling to the naive belief that there are answers. After all, when the bear went over the mountain, all that he could see was the other side of the mountain!

The Ethic of Play: Phenomenological Closure and the Hermeneutic Twist

> Modern research has conceived of play so widely that it is led more or less to the verge of the attitude that is based on subjectivity. . . . If we examine how the word "play" is used and concentrate on its so-called transferred meanings we find talk of the play of light, the play of waves, the play of the component in the bearing-case, the inter-play of limbs, the play of forces, the play of gnats, even a play on words. In each case what is intended is the to-and-fro movement which is not tied to any goal which would would bring it to an end. This accords with the original meaning of the word spiel as "dance". (Gadamer, 1984, p. 93)

Where such play is permitted, we will move to-and-fro between the words of the child and the teacher, and the words of "institutionalized reason" (Caputo, 1987, p. 235). In the movement of this play there is no draping of "reason with institutional authority" (Caputo, 1987, p. 234), there is rather, an engagment with the to-and-fro, the inter-play of part and whole, where we "play", with reason and keep the "reason" in play.

The ethic of a hermeneutic process demands that we participate in this continuing interaction, a recursive process of movement which I refer to as play.

> Hermeneutics must assimilate the dialectic of the general and the individual that determines the relation of objectivication and experience

> and comes to expression as such in the medium of the "common". . . . Hermeneutic understanding ties the interpreter to the role of a partner in dialogue. *Only this model of participation in communication learned in interaction* can explain the specific achievement of hermeneutics. (Habermas, 1968/1971, p. 180)

Habermas is suggesting that interactive participation is critical. The teachers and I also found that as we attempted to understand pedagogical presence in our daily practice, dialogue and communication did become difficult at times, however, it was through our continued interactions that we were able to develop understandings that we shared. We were partners in dialogue - a "we", not "researcher" and "participant".

> And so here is the answer to the question that I posed at the beginning of this discussion, about the distinction between a confined, institutionalized reason and the free play of reason. It is not a question of choosing between these alternatives. . . . And so it is a question of vigilance about that and, hence, of exercising a certain double agency, a critique exercised from within, of assuming the role of a treacherous and wily Hermes who subverts, who does an "inside job" on the institution. . . . to keep reason in play and to keep the play in reason. (Caputo, 1987, p. 235)

Together we sought to "do an inside job" on our practice. We looked for an engagement with the inter-play of part and whole, where we could "play" like the child at "peek-a-boo", and experience the thrill of throwing on and off the cover of institutional reason to rediscover vision. We resisted the somber image of draping altars of reason with "institutional authority" (Caputo, 1987, p. 234) and would rather find "reason" in the "play", and keep the "play" in reason.

Throughout the study we continued to search for a "we" in our practice, so that we might experience opportunities for laughter, for the sharing of "teacher jokes" that help us to articulate what reason sometimes finds tragic. We can not completely change the teacher who will not look a child in the eye when the child speaks to them, or who photocopies materials no longer approved. We work together to change what we can, and when possible, relieve the frustration with humour. An awareness of, and a regard for, these conditions will be reminders of what van Manen (1988) cautions is the danger of living "a half-life, unresponsive to pedagogy, when our scholarly activities are cut off from the pedagogic reason for this scholarship" (p. 441).

Thus phenomenological closure becomes part of a recursive cycle of closing and opening. Closure is only that moment between the question and the next awakening. Closure is only an interval in the to-and-fro "play" of system/movement, structure/flux. Paradoxically, although language enables closure, language also "allows for presence in absence by constituting a realm of significance within which the human subject can play" (Grange, 1989, p. 163). And thus we carry what we thought we finished, only to find that it is a key to another arena in which we may play.

The Interplay of Writing, Teaching Practice and Research Action: An Ethic of Representation

I began to question how methodologies of research become entwined with the experiences of daily practice and research in colleagues' classes. Each piece of writing had scribbled notes added beside it, arrows drawn, comments added. The management of text became problematic. It was in the literature of Action Research that I found helpful suggestions, even though some of the language of the tradition was unacceptable to me and to the teachers. For example, I described some suggestions from the literature of Action Research regarding the management of text. One of the suggestions was that a notebook could be called an "Analytic Field Notebook" (Altrichter, Posch, & Somekh, p. 91). This was responded to with laughter. "Ha! As if!" The opinion was that our thoughts which I recorded were anything but analytical and certainly didn't belong in anything with an "officious, militaristic" title.

Here was an example of what Habermas was intending when he said that the task of hermeneutics is to "assimilate the general and individual," to value interaction in a dialogue of partnership so that a common understanding is reached. Through a phenomenological hermeneutic "methodology," we brought together the language of our experiences (the theoretical and the practical), so that we were able to reach some common understandings. The suggestions found in Altrichter "et al." (1993), although not expressed in a language which we thought appropriate, nevertheless enabled the hermeneutic circle to be traced through texts in a way that was readily visible.

Habermas had more to say about the process of hermenuetic inquiry as he continued the idea. (It is appropriate to include this here since it also illustrates the perceived difference between the languages of theory and practice.) He says there is an

> ontological illusion of pure theory behind which knowledge-constitutive interests become invisible . . . [this] promotes the fiction that Socratic dialogue is possible everywhere and at any time. . . It is pure theory, wanting to derive everything from itself, that succumbs to unacknowledged external conditions and becomes ideological.
>
> (Habermas, 1968/1971, p. 180)

With an "As if!", the pure theory of the "analytical memo" succumbed to daily life. Pure theory of "analytical memos" was dashed to oblivion and excluded from the teachers' dialogue. Pure theory was perceived by the teachers as an illusion, it was seen to be apart from their world of knowing. However, once connected through common understandings, pure theory shifted form to come into relation with the individual. Thus pure theory became part of the "external conditions" of the research study.[4] The process is reminiscent of teachers' day to day adaptations of curriculum guides and policy statements in programs of study. In ways similar to this, techniques associated with Action Research methodology were incorporated into other methodologies.

The daily teaching and research practices of the classroom were, like our dialogue of the hermeneutic tradition, also spiraling and inter-related. The process of research action was similar to what Paille (1994) describes in Pour une methodologie de la complexité en education: le cas d'une recherche-action-formation. Paille suggests that an action-research methodology acknowledges the realities of daily teaching practice, the shifting and contexutalized character of this practice. Action is a pivotal word. He believes that the addition of the word "formation", makes explicit this perception of the entwined relation of action and knowledge formation, thus sanctioning the inevitablity and complexity of an ongoing process. The word "formation" also establishes the "rhythm" [the dialectic of a spiralling inquiry process] for this ongoing process. [5] Action-research thus acknowledges a complex, ongoing interaction of daily practice, reflection, and innovative teaching.

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[4] See Appendices, page subtitled " The Interplay of Writing, Teaching practice, and Research Action: An Ethic of Representation."

The inseparable quality of action and knowledge, an idea found not only recently in the literature of action research, but in the older philosophies of Bateson, (1979); Emerson, (1981); Polanyi (1958, 1961); and Nietzsche (1961, 1969) enables the continuity of learning. It also enables us to bring to consciousness, what before we only knew we knew but couldn't say. It is possible to explain this with the help of Altrichter "et al." (1993).

> **Activating tacit knowledge**
> Whenever you take action in a situation, you gain experience. From this experience, routines of action and assumptions develop which are not always conscious and accessible to reflection. (p. 48)

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[5] This translation is my own. The French text is presented here. Le volet *formation*, enfin, peut-être le plus novateur au sien d'un tel projet, crée le lieu d'une réflexion extensive, systematique et prolongée, une réflexion sanctionnée devant déboucher sur des changements durables au niveau d'un certain nombre de répresentations et de pratiques éducatives. La recherche et l'action/innovation sont ainsi sanctionées, chapeautées, rythmées, nourries par un diplôme formel d'enseignement, par les cours le composant, par les travaux qui y sont attachés.(1994, p. 220)

These thoughts are similar to John Elliott's (1991) who says that our professional competence and situational understanding form an "insider knowledge" which develops through "direct experience which gets stored in memory, not as sets of propositions but as a repetoire of case narratives" (p. 130). The words of these writers are strangely like Emerson's when he says,

> Action is with the scholar subordinate, but it is essential. Without it he is not yet man. Without it thought can never ripen into truth. . . . The preamble of thought, the transition through which it passes from the unconscious to the conscious, is action. Only so much do I know, as I have lived. Instantly we know whose words are loaded with life, and whose are not. (1981, p. 59)
>
> The new deed is yet a part of life, - remains for a time immersed in our unconscious life. In some contemplative hour it detaches itself from life like a ripe fruit, to become a thought of the mind. Instantly it is raised, transfigured . . . In its grub state, it cannot fly, it cannot shine, it is a dull grub. But suddenly, without observation, the selfsame thing unfurls beautiful wings, and is an angel of wisdom. So is there no fact, no event, in our private history, which shall not, sooner or later, lose its adhesive, inert form, and astonish us by soaring from our body into the empyrean. (1981, p. 60)

Writing the "Anima" of the Text

Emerson may not have struggled to make his "grub state" of thought take flight. I do not know if the transformation was as easy as he makes it sound. However, I do know that the teachers and I struggled with this transformation. Helene Cixous's description of "coming to writing" more closely describes the interplay of our practice, the research and writing. In her book, "Coming to writing" and other essays, she says,

> Sinking into your own night, being in touch with what comes out of my body as with the sea, accepting the anguish of submersion. Being of a body with the river all the way to the rapids rather than with the boat, exposing yourself to this danger - this is a feminine pleasure. Sea you return to the sea, and rhythm to rhythm. And the builder: from dust to dust through his erected monuments. (Cixous, 1991, p. 57)

The writing the teachers and I seek to share does not come from a place where the action or experience is that of the builder, but the place where the rhythm of the feminine exposes us to "being of a body with the river all the way to the rapids". As I begin the writing and we share this collaborative effort to create a text in at least a notebook form, the three of us do share our repetoires of case narratives, but I cannot agree with Elliott's (1991) implication of a passive storing of knowledge. Certainly, the knowledge gained and shared does not feel as though it "gets stored" as I interpret Elliott's passive voice to suggest. Rather it feels as though we make a conscious effort to "store", to reflect, to recall, to talk about. We select and reject, as situations change. Sometimes our knowledge remains in what Polanyi (1958) describes as the "ineffable domain" (p. 87) of tacit knowing, where articulation is almost impossible, or is revealed as an "ineptitude of speech, owing to which articulation encumbers the tacit work of thought, [or a case of] symbolic operations that outrun our understanding and thus anticipate novel modes of thought" (p. 86).

Perhaps our writing suggests that we are "missing the boat", but perhaps this is because we are, to use Cixous' image, "of a body with the river". As one of the teachers said, "Never mind, just keep going." It is as if she were telling me, as Helene Cixous did, "Never mind the boat, the river still flows, we just keep going with it and we will come to know/Know." [both the place called Know and the condition described as "to know"]

As we talked, we struggled to articulate our experiences of the day. Our knowledge was still unformed, not yet "stored" in a way that satisfied. We often knew that we did not quite know what we were talking about. However, if we had stopped, simply because our language was inadequate, because we "missed the boat", then we would never know. Just as we tell the children, "You have to try it. You can do this part and I will help you with another part", we assume similar expectations for ourselves. The search for any symbolic aspect of language that will assist us enables us to come closer to knowing. An anecdote, an example, a child's piece of work, a comparison; these all are part of the river, are part of our conversations as thoughts scatter and coalesce. Our daily practice is the ordinary language of life in schools. It is a language perhaps, to use Emerson's words, in a "grub state", awaiting metamorphosis we might hope, to become a butterfly! It lies entwined within conception (experience) and text, at the "confluence" of biology (gut) and epistemology (Polanyi, 1958, p. 95). There in the space of this confluence, through the language of glance and gesture, telling and retelling, we change the form of our knowledge, (often not without a struggle) from tacit to articulate. There are times when "All we can do is gaze in wonderment at the diversity of discursive species, just as we do at the diversity of plant or animal species" (Lyotard, 1987, p. 80). And yet, each diverse discourse delineates boundaries, thus pointing at the paradox of establishing horizons while limiting space. This paradox of boundaries and horizons is described by Taylor (1991) as "inescapable" and helpful when we want to establish a "background of intelligibility" (p. 37).

The Influence of Action Research on Writing Fragments

The literature reviewed encouraged various styles of writing and notetaking, for example, keeping notes with lesson notes, and using diaries, or writing abbreviations when time would not allow a sentence. In general, the literature encouraged an integrated approach to the collection, interpretation and reflection on data, generating theoretical constructs which could in turn, be used for further interpreting the data.

Teachers are accustomed to writing in similar styles, that is, in bits and pieces. Our daily teacher activities such as the making and writing of daily and weekly plans in note books, the preparations for parent - teacher conferences, are all fragments. However, in this study, as the writing for this study progressed, we accumulated not only the daily, weekly plans, but also field notes, anecdotes, and drafts of dissertation text. I wrote and rewrote, that is what Helen and Grace said my job was. "I just do it! That's your job this year - to write!" (Journal, October, 1993)

Weeks, sometimes months later, we would return to a piece, prompted by an event, a question, a recollection arising from we knew not where! Together, a child's action, one of our own questions, a colleagues' comment, all these prompted returns to search for "where in the notebook I made a note about that." It was in the literature of action Research that helpful suggestions were found. I modified the suggestion of Altrichter "et al." (1993), to leave a wide margin on the left side of the pages in the notebook, and left instead the whole right hand page. This enabled us to return to the notetaking on that piece of thought which earlier had not "come together". The blank page to the right enabled notes to be made in immediate association with earlier thoughts, and created notes of the "now." Grace suggested I use different coloured ink for each teacher and for comments, so that we could retrace our thoughts more quickly and easily. So, like explorers who journey to and from the uncharted, we recorded the journey out and the journey back! (I wonder, did explorers' maps look as scibbled up as ours did at times?)

We were reluctant to leave a thought un-noted, or not discussed. Sometimes Grace worried about "going off the topic", but wanted to discuss something of importance to the moment, and so she did. The three of us have come to know that it is wise to look carefully at the fragments of thought, both our own and the children's. We are familiar with the fragments of children's learning, those fragments which stick out of templates like cuttings from children's tracings, like shavings from their playdough creations that scatter the floor beneath the desks and tables. Is the fragment the whole head of a Gingerbread Man template, or a nicked foot? I have come to know that I can learn about children from watching the kinds of errors they make, from watching what they don't pay attention to, and from trying to understand what frustrates them. As Grace says about this, our teaching is "a process of eliminating possiblities regarding a child's source of difficulities" (Notebook, Dec. 1993).

We have had long practice with looking at what does not fit. We are accustomed to a knowing (both our own knowing and childrens') that is not flattened under the template of a methodology. When we get stuck and cannot find the words we want in a situation, when we cannot find the words to answer our own questions, Grace says to me, "Ask me in a few months." or "Put a yellow sticky on that one so you can find it later." (Journal, Dec. 1994)

Time and conversation enabled our knowing to emerge in articluate form. For example, as I was ready to leave one day, Helen said that she was "really interested to see what you say about circles. I don't have much time to think about these ideas in the classroom." She began to talk about spontaneity and teaching young children, and drew me into her wonderings. I lingered in the doorway, as we both began to wonder about spontaneity and circle time. Together we questioned and searched for words through a dialogue about circle time, gathering children together, and spontaneity - all in the same moment of conversation. It did not matter that we do not know right now. The bits of our unknowing stuck out all over, falling in pieces within our conversation, visible in the "umms" and the pauses, and the laughter, and the unfinished thought! I made notes later about this conversation, so as to keep the thoughts visible.

For me the writing process is similar to the moments I spend in the class after the children leave, gathering up the odd pieces of tinker toy and cutting scrap, the unidentified painting, the fragments of paper with children's undeciferable but very meaningful "writing". As I gather these pieces, I reflect on the day. It reminds me of "picking up" at home after our youngest son has gone to bed.

For each of us participating in the research, the writing is a gathering together of our days, a picking up of thoughts. Later, when we get together to "see" the text which I have created, we question and reflect, entwining these thoughts with those of the new day.

No Altar, No Sacrifice

Thus the question, "According to whose plan?" began to require that I consider a plan grounded through teachers' lived experiences of pedagogical relations with young children. Whose plan would be considered in the "act" of this inquiry grounded in the relationship of experience and language? Who would form the plan? It began to appear the methodology would develop not only from the epistemology of paradigms found in educational research, but also from the experience of living in pedagogical relations with young children.

In the act of teaching and researching, in classrooms and staffrooms, my colleagues and I look for a plan which is grounded in the day to day life we experience. Thus, "method" came to be understood as an intertwining, non-linear, and multi-dimensional process of shifts between phenomenological thinking, that is, the grounded lived experience of the classroom and school; the hermeneutic or interpretive resonance of experience with language; and the application, or the return to the grounded experience. Like the double helix of the DNA molecule, these aspects intertwine in a space/time relationship, connected through many planes. The three dimensional image (4, if time is considered) is an image of depth and movement, a relation of time/space/flux. In this three dimensional relation, knowledge shifts form. Habermas' (1968/1971) concern about an "epistemplogy [which] has been flattened out to methodology", in which the "reversibly univocal correlation of statements and matters of fact must be understood as isomorphism" is avoided (p. 68-69). Thus too, we avoid the "ontological illusion of pure theory . . . wanting to derive everything from itself" (Habermas, 1968/1971, p. 314).

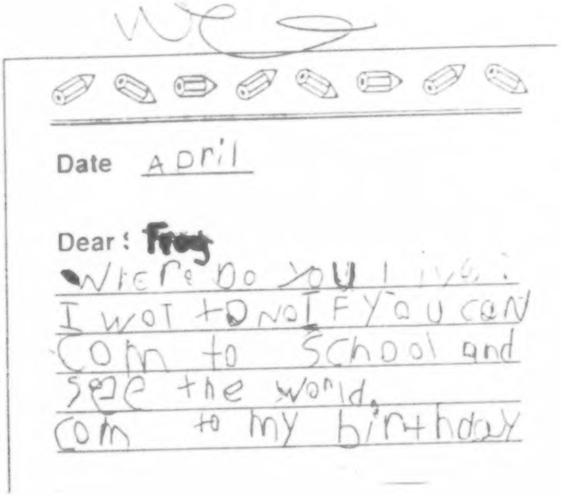
In a never-ending, ever extending spiral we are never stilled with what Sartre (1992) calls "dead truths", or what Charles Taylor referred to as instrumental and atomistic understandings which leave epistemology as unconnected with life as a "corpse" (Taylor, 1987). It is not a question of choosing either one method or another. It is not a question of eliminating methodologies, until the "right one" is found. It is rather, essential to maintain a questioning from within, to maintain a to-and-fro within the body of knowledge which constitutes our epistemology. This play (to-and-fro) of reason sustains a pattern of movement through unknowing and knowing, re-formed through the questioning, reflective attitude which returns to the space/place of questioning. To search without this "playful attitude" would be to run the risk of what Rosen says is the danger of "reductiveness and schematism which picks away at narrative until we are left the bare bones . . . [and] stopping there or as Derrida puts it, `stifling the force under the form' " (Rosen, 1985, p. 227).

CHAPTER IV

An Outline for the Researcher's Encounter With the Question

As I began to move from the formation of the question toward the methodology, I looked toward the schools for help in determining resolutions to two critical aspects of the research process. These were; first, a resolution to the dilemma which Habermas described as the problem of an "epistemology [that has been] flattened out to methodology", and secondly, some guidance regarding the ethics of classroom research.

I discovered answers from what was for me an unexpected source. One afternoon, in a colleague's kindergarten / year one classroom, I sat down at the children's writing table - for no reason other than it was the nearest place to sit and I felt like sitting. Two girls sat at the writing table, each with paper and pencil in hand. The papers were intended to become letters to "Dear Frog." The children in the class had heard many Frog and Toad stories during the week. Their teacher said they could write letters to Frog or Toad during their "choice" time. Frog or Toad would answer their letters. I sat, listening and watching. One of the girls, Anya, could be heard softly singing. I leaned forward and moved closer to hear the words. I listened to the shift of tones and the repetitive rhythm of her short song. In her soft, clear voice Anya was composing the letter that she has allowed me to share.[6] She sang the words over and over as she began to write. Then she stopped singing. Her voice became focused on the sounds of letters. I listened to the sounds of words being split up and put together. From voice to shape, I saw the text begin to assume form. Anya's friend offered help with the spelling of some words when Anya stopped and looked at her. Anya asked me how to spell world.



Date April

Dear: Frog
Where Do YoU live.
I wot to no If you can
Com to School and
see the world.
Com to my birthday

Dear Frog,

> Where do you live? I want to know if you
> can come to school and see the world?
> Come to my birthday.

---

[6] Anya and her parents have allowed me to include this letter. In the conversation about this it was suggested that I also ask Frog. Frog was asked and gave `his' permission as well.

Anya's teacher walked by, I looked up at her with eyebrows raised, caught her eye, and pointed at Anya's paper. She grinned, a glowing kind of smile, and almost `floated on air' as she moved on her way. Neither of us wanted to interrupt this moment with any sort of stopping. It was too precious.

Now, when I pick up and reread Anya's letter to Frog, I hold what seems to be the tracing of an outline for the casts of our research meaning and our writing. "Trace" seems to be an appropriate word to use. In an early childhood classroom, I use the word "trace" so often that it comes readily to me. I so often "outline" a word or letter and encourage a child to "trace it." Needing help to form an ethics of research, and to create a textual form or a public language, through which to convey thoughts, I search for outlines around which I might trace. Here is an outline around which I may trace a public language through which to convey thoughts.

Almost a year later I was to find similar words expressed by Helene Cixous (1991) in her book "Coming to writing" and other texts. She wrote "Soundsense, singsound, bloodsong, everything's already written, all the meanings are cast" (p. 58). Just as Anya's meaning was formed in song, her bloodsong, the body of her voice, so the meaning for the researcher's encounter with the question of pedagogical presence became formed through the bodies / voices of the children and the teachers. Everything was already written, the meaning was cast, it only remained to transform without destroying form. And yet, how would I form and reform that meaning which is cast in the blood and body of those whose language is an eyebrow raised, a glow, the intermingled tones of song and voice, of children's swinging feet and toppling blocks?

The dilemma of research ethics in the classroom was made clear to me through this experience with Anya. The question may have been mine, but the world in which I carried the question was not mine. It is the children's world. To Anya's parents I said that Anya's letter makes "the point very clearly and profoundly that no matter who we are (what role - teacher or so-called research student), it is the child's world we enter and we must respect their integrity, the invitations they make." It was Anya's father's belief that this understanding is the way we help ourselves toward an understanding of knowing that is vibrant and connected with life. It is with great respect for the sensibilities of children, for Anya and for her parents that I include this letter.

The Ethic of Entering a Child's Space

In the actions surrounding the creation of this letter are the tracings of an invitation to share a relationship, to "see the world." To accept an invitation requires that I move from one space to another, a coming-from and going-to. I move in relation to some other. It is around the other that I move, their form shaping my moves - and so I trace the meaning of Anya's invitation. This move entails some risk.

But, again, within the children's world I find a way to understand. Just as the story of I'll meet you at the cucumbers, offered insight regarding methodology, ["You do make a fellow look twice, Adam," (Moore, 1989, p. 24-25)] it also offers an opportunity to learn about risk when embarking on a journey into the unknown.

> "Dear Adam,
> Please come to the city with Junius next week. It would make me so happy if you were here on my birthday.
> Come with Junius to the Farmer's Market.
> Please!
> Your pen friend,
> Amanda Mouse
> P.S. I'll meet you at the cucumbers." (Moore, 1989, p. 14)

To look twice, and thus to discover an opportunity to listen to an invitation, is an opportunity to establish an interaction, a relationship. It is this that Habermas reminded us was essential to the hermeneutic process.

Without interaction, we cannot participate in a dialogue. The ethics of the hermeneutic process is ongoing and pervasive. It requires attention to all the "we's" of the research, and all of the opportunities for interaction.

Smith (1991) too not only suggests that we should listen to the voice of children, but that while we are engaged in research of an interpretive, hermeneutic character, we should listen not to speculate on the "right" answer, or to try out one's methodological framework, but to the whole, particularly the interplay of part and whole. Listening in this way is consistent with the ethics of a hermeneutic research process, an ethics which affirms and preserves the integrity of the teaching-learning situation even while we engage in enquiry (Smith, 1991). It is an ethics which acknowledges the local and ambiguous character of the teaching-learning experience (Gallager, 1992).

The interplay of part and whole generates a flux of movement. The ethics of a hermeneutic process demands that we trace this movement of part within whole, local within ambiguous.

Traces in a Flux of Relational Movement

As I hold Anya's writing, I recall listening to her voice "sound out" the text, watching the shape of text begin to form. In a shift of form, from language sung, sounding voice, and printed text, Anya's writing is a tracing of the movement of these differences. Reflecting as I held Anya's letter, I trace this movement of differences, a shift of the sound and sense of that experience with the children writing letters to Frog, as well as recollections of other times and places. More than a sequence of events, or a demonstrated sequence of skills, I hold an outline of the elusive relation of movement between song and sound, text and meaning, school and world, past and present.

Like other pieces of children's work that I save, Anya's letter acts to remind me of watching children learn to write, creating text out of sound and shape. I hang these up around my computer. There are a few photographs, a tattered bookmark, some drawings, a "magic wand", and a small, smooth stone. These too are "traces", like Anya's letter. Around each I can trace the shape of a moment, a relationship, a whole series of relationships and moments. I can go over and over, like a child tracing a letter or a word. I can retrace the experience again and again, through the colours in the picture, by recalling the box of crayons, the bits of grubby crayon paper lying in the bottom of the plastic container, the smell of wax in the warmth of sunlight. Memories of what it was to be present in those places with the children are re-created.

Recollections of grubby shreds of crayon paper and broken crayons evoke memories of my own crayon boxes when I was a child. Drawings evoke memories of the "long-haired princesses" I used to draw. I can hear the rattle of felt pens in plastic bins being rifled through in rapid search for the "red", in haste before a classmate chooses that colour. I can hear the slow sound of pencil lead on paper as Anya forms her letters. Around the fragments of one moment held in my hand, I can trace the web of time through now and then, here and there - from "now", "here" as I write, back to "there", the "before."

This is what Kristeva (1981) means when she talks about the writing of language, referring to Derrida's words "des traces de differences" (p. 23). Kristeva writes about Derrida's belief that language suggests more than a **structured system** of differences. She explains that Derrida goes beyond understanding language as a system of normative attributes. Language is a flux of relational movement in which differences indicate the traces of relations within language. As we saw saw with Anya's song, writing and intention to communicate meaning - language is a movement traced by the relation of sound with symbol with sense that marks out the space or horizons of movement within the relational structure, that frees interpretation from arbitary, or single, linear realities of one dimension. Kristeva claims that it is in this way that one of the generative forms of language we call reading and writing becomes visible within the play of system/movement or structure/flux.

The point made by Kristeva and Derrida is that language and writing (as an aspect of language), are not linear systems. They are intimate aspects of our humanity, as inter-relational and generative as our physical bodies. Arendt (1971/1978) too reminds us that language is generative and inter-relational when she suggests (reminding us that Aristotle said the same thing), that language enables

> analogies, metaphors, and emblems [which] are the threads by which the mind holds on to the world even when, absent-mindedly, it has lost direct contact with it, and they guarantee the unity of human experience. . . . They serve as models to give us our bearings lest we stagger blindly among experiences that our bodily senses with their relative certainty of knowledge cannot guide us through. (p. 109)

Anya's invitation to see the world is a metaphor, which like a thread, connects me with the world of the classroom when I risk losing direct contact with it. Like the larger world, this world which I enter to question the meaning of presence is

> made of words, thoughts, and objects not given to us by nature, or the gods, but created by men to serve their humanity. . . . And so the

> world . . . is both a gift and a work. It is what limits and frees. It is what shelters, what frames our acts. (Ricard, 1994, p. 48)

I am not a tourist here, observing from a viewpoint, picking up a souvenir here and there. The child's classroom "world" is both a gift which I may appreciate and a work which I may value. The classroom both limits research and sets it free, it shelters and frames thought and action.

The Narrative Experience in the Classroom: A Language of Personal Resonance

It is in the context of the child's space that an understanding of the relationship between language, story, anecdote, and narrative develops. The opening conversations and professional association's opportunities for dialogue were beginnings, but those spaces are not the space in which we are focusing our question. Although they offer examples of the narrative form and experiences of our teaching lives, I discover, as I look back through my journal notes of the spring of 1994, I had written to myself that,

> Narrative can drop dead on the paper if we simply repeat the teachers' stories in[to] [sic] the "now". Writing teachers' narratives is a question of doing, of being. Recovery, recollection, and repetition are not the same as a reduction to "the meaning of."

But how can the text of this study convey traces of the relations in our attempt to understand the meaning of pedagogical presence? How is this dilemma resolved by other writers?

Deleuze suggests that

> Joyce's words, accurately described as having "multiple roots," shattered the linear unity of the word, even of language, only to posit a cyclic unity of the sentences, text, or knowledge. (Deleuze, 1993, p. 28)

Perhaps in Joyce's writing we may find narrative which reveals traces of relation without reducing the experience to a "dead thing"? I began a search for Joyce's writing and later found it helpful in articulating our understanding of presence as it emerged.

Shattering a Linear Unity: The Revealing of a Cyclic Unity

Our narratives are intimate aspects of our experiences. They exist as traces of the dynamic process of creating text. Traces are all that we can claim to reveal. Like Anya's shift from sound-sense to text, the whole of our experience will never be reduced such that the force of the narrative will be contained "in" anything, or directed "to" anything.

For example, one day, as Grace and I talked, I drew a line that spiraled out from a centre. The spiralling line was my attempt to describe the circularity and connectedness of our discussion in response to Grace's interest in talking about what seemed important to her and yet not immediately obvious as being "on topic". How could we ever know what was really "on topic" when we did not know where we were going? Why not go with what seemed important and figure out why it seemed so later on? We were again reluctant to discard any bits that seemed at first glance to be sticking out from the edges of the template we thought we should be using.

A week later I looked again at the spiral, and I named the centre point "a seed in the soil of theory" since it seemed that from our circular, sometimes off topic conversations, the widened scope offered possibilities for growth of thought. (Journal, 1994, p. 241)

These anecdotes, stories, and jokes are our narratives through which we share understandings of the meaning of pedagogical presence. They are what Charles Taylor (1991) refers to as the subtle "languages of personal resonances", a way to talk about connecting and linking beyond the self, a form of reason which may be empowering as we seek to act toward re-enframing technology (p. 90).

We might also describe the process of understanding and interpretation with the help of Ricoeur (1987). He suggests we claim an ontological understanding of the creation of text and its relation with action, an

> understanding always inseparable from a being that has initially been thrown into the world. The subject-object relation - on which Husserl continues to depend is thus subordinated to the testimony of an ontological link more basic that any relation of knowledge. . . . Interpretation in the technical sense of interpretation of texts, is but the development, the making explicit of this ontological understanding. (Ricoeur, 1987, p. 375)

Our narratives reveal an understanding which is inseparable from our being in the world, from our being in school rooms with young children.

As Barthes (1985) suggests, language is a model of becoming and this is what narrative form and function offer. The experience of narrative constitutes

> a spectacle which still remains very mysterious to us, but which cannot be of mimetic order. . . . This spectacle is our necessity to vary and transcend the first form available. . . . It may be that men ceaselessly reinject into narrative what they have known, what they have lived; at least they do so in a form which has triumphed over repetition and instituted a model of becoming. (1985, p. 255)

Ceaselessly humankind has told and retold stories. As a personal and a cultural experience, the telling of stories is a model of our individual and collective "becoming". Our stories are, as Mark Johnson (1989) says,

> a bodily reality - it [narrative] concerns the very structure of our perceptions, feelings, experiences, and actions. It includes our sense of time and our awareness of the patterning and

> flow of our experiences. It is what we live through and experience prior to any reflective "telling" of the story in words. (p. 374)

Thus, the discourse of the study proceeded in a circular fashion, but not a vicious circle. We circled back upon the already done and the already said, and the written and re-written, reforming our thoughts and images. Never did we experience text as that "textual otherness [which] loses its transforming power, its claim to the truth" (Crusius, ****, p. 39). Text emerged through glance and gesture, like the story tellers of old, my colleagues weave words with hands and eyes, with cadence and pause, through seconds and minutes, now quickly- running sentences together in excitement, now slowly. This was our experience of narrative as we began the research process.

Thus I remained connected to the life of the classroom and perhaps avoided becoming immersed in an epistemology such as Charles Taylor (1987) says is as unconnected with life as a corpse. It is this relation of movement, a to-and-fro, a "play" of system/movement or structure/flux, that enables the generation of text surrounding the question of presence. In the to-and-fro of child and teacher, child and child, sound-sense becomes language, and language shifts form as text emerges.

Such shift of form is familiar to me. After having read aloud many fairy tales, the imagery of shifting form is so familiar that I cannot hear of a Frog without also thinking about the process and possibility of transformation, of person or thought. Being with young children, and being surprised by young children transforms my teaching practice (Hill, 1994).

As Anya and her friend sat beside each other, helping each other, my colleagues and I sit with each other. Slowly, a public, shared language of what it is to be pedagogically present with young children begins to emerge. The text of the inquiry assumes form as Anya's text assumed its form. The sound of voice, and the sense of meaning, these shift in the to-and-fro of movement, creating differences and enabling the tracing that makes this visible.

Thus the research methodology, and the researcher, must enter the rhythmic play, the to-and-fro of the classroom if the question is to become text. When we enter a school as researcher, questioning, observing, and interpreting, we engage in an ethics of continuing relation, of listening to the "meaningful sounding out", the relationship of sound and sense, of text and meaning, where thought holds sense. In the child's space, there is that "play" which is the "Dance . . . that bodily felt quality of inwrought thoughtfulness" (Levin, 1985, p. 296).

CHAPTER V

An Understanding of Presence Emerges

With text begun, and questions continuing, understandings and connections between the ideas and language used at different times during our time spent together began to emerge. The teachers reminded me in phrases such as "Like I said before." and "Remember we didn't know what that meant then?" [referring to the times when we put yellow stickies in the field notebook and made promises to return].

We found that our relations with the children were connected with our memories and our "feelings." We found that "looks" were important. It mattered that someone didn't look at a child one day at the outer door as the child exclaimed his recess conflicts. It was only a moment, moments mattered. We told and retold stories, our own and others. We moved close to and away from the children. They sat on our laps, some took months to come closer than within arm's reach. We watched the expressions on their faces. We told them they needed to watch our faces. Voices mattered. How we spoke sometimes bothered us. "My teacher's voice, yuk!" We knew all kinds of silences, the reading kind when the group is enthralled and the kind that parents too worry about - the "something must be going on because I don't hear anything" kind of silence.

Our understanding of pedagogical presence took form as these qualities of memory, touch, face, voice, and silence were articulated. We share them with you in parts. However, this is not how we experienced them. They are not discrete qualities, nor dare we name them "themes".[7] To name these experiences as "themes" would be to risk objectifying the experience, falling into the pattern of thinking which dichotomizes subject/object, even while claiming to recognize subject. I believe that Caputo expresses this risk when he says

> Thematicism is a violence exerted by philosophical criticism which, for metaphysical reasons, subordinates the structure of writing and textuality to the rule of meaning. . . . The signifier is not the embodiment of meaning, its outer surface and container, but the power which produces meaning as just one of its side effects. Moreover, it is not one power but a complex interwoven matrix which runs off in a textual (not a deep metaphysical) in-finity. (Caputo, 1984, p. 150)

Caputo means that if I believe an experience has some particular meaning, for example, happiness, then I will write in order to reveal that meaning. Reasoning thus I have cut off any other possibilities which may arise if I submit to openness of meaning and explore meaning through the power of language, rather than "capture" meaning in the bounds of language.

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[7] See Apendices, page subtitled "An Understanding of Presence Emerges"

In this chapter, it is important to know that we are exploring on the back of language, so to speak. As if we were riding the winged dragons of mythology, riding the wings of language, we gain access to places unimagined. We have un-named the parts of our experiences and share them simply as "parts." What follows is a description of our experience, a description which we discover is not the container of meaning, but the power through which we produce meaning.

The Remembering Part

Remembering was part of each day. But this was not a linear remembering. It folded and twisted time, even within a few minutes. For example, this remembering helped us to know what to do one day when we were on noon hour supervision. A colleague wanted us to know about two little girls from her class who had been telling different teachers different stories each recess and noon hour when it was time to go outside? The girls did not want to go out. They told the lunch room supervisior that they could stay in, thinking she would not ask their teacher if that was so. Sherry, their teacher, stopped Grace and me in the staffroom as we were getting ready to go out on supervision so that we should know about Jody and Sarah. Sherry said, "They might tell you they had permission to stay in. They do not have permission" Sherry told us with emphasis. But that was not enough for her to say. She continued with some anecdotes about the girls' classroom behaviors, and how she responded to those. They would "get up to mischief while seeming at first glance to have no responsibility for initiating anything out of line." (Tape, Dec. 6, 1995) Sherry knew that if she told Grace this, Grace's responses would then be "consistent" with Sherry's. Yet even this was not enough for Sherry to be confident that Grace really understood what Sherry did about the girls.

She continued. "At first glance they look innocent, but if you watch more closely you can see them looking sideways at those who are acting out of line. I know this look! I used to do this as child! My main purpose in school was to get others into trouble." (Tape, Dec. 6, 1994) Grace now knew "These girls can't be that bad" if Sherry could talk about their behaviors with laughter and reminders that she too had been much like these children.

Sherry laughs and adds "And Grace of course probably didn't get into any mischief!" Sherry and Grace have taught together long enough to have shared many stories of their childhood experiences. Sherry knows how hard Grace struggled to find ways to get into mischief.

All Sherry's information was conveyed in about 4 minutes. For such a seemingly simple matter as noon hour supervision, we quickly fold past, present and future plans into our story telling. We do this because we can, because we "own" time. Time is "this vast dimension which I had not known myself to possess" (Proust, , p. 1106). Time is thick and maleable, enabling the folding of moment over moment, so that one brief glance of the present may touch another, older, glance at the same moment as we reach out to touch the possible future.

We bring with us to our noon hour supervsion, "the *remembered* child . . . [a structure of time] which Merleau-Ponty called "transitional synthesis," the binding of past and future in the presence field of present" (Lippitz, 1986, p. 56).

Our sense of time is embodied, elusively possessed and articulated through the ways of our being in schools. For example, on the worktable, in someone's bin of "stuff to do before class" is a book that catches my eye. Perhaps it is the illustration on the front that catches my eye - a smiling but rather droopy looking older woman grips the arms of a wicker chair while a young boy skateboards out from behind the chair. This scene looks familiar. Here is a part of my personal experience - I remember my youngest son on roller skates in the dining room! The title offers no inspirational clue - Wilfred Gordon McDonald Partridge. My curiosity is noticed, [not hard to do since I am already reaching for the book] and the book's owner becomes effusively excited. "You have to have it! It's about memories! This old woman has lost her memory and the boy helps her find it. Read it, you'll see. You can borrow it when I'm finished."

What is the sense of remembering that so excited my colleague? In the story, Wilfred Gordon hears his parents saying that his favorite person in the "old people's home" next door to him was a "poor old thing because she's lost her memory" (Fox, 1984, p .7).

> "What's a memory?" asked Wilfred Gordon.
> "It is something you remember," said his father.
> But the boy wanted to know more, so he called on Mrs [sic] Jordan who played the organ.
> "What's a memory?" he asked.
> "Something warm, my child, something warm."
> (Fox, 1984, p. 7)

The sense of time that held meaning for Wilfred Gordon was an embodied, possessed in-the-hands meaning. He searched for something warm, and "took a fresh, warm egg from under a hen". Asking and listening, Wilfred Gordon heard that memories were "something from a long time ago, me lad", "something that makes you cry", "something that makes you laugh," and "something as precious as gold." His desire to offer a "lost memory" to Miss Nancy led him in search of a shoe-box of shells, the medals his grandfather had given him, a puppet on a string, his precious football. He gave these to Miss Nancy.

> Miss Nancy reached out to touch the egg and told Wilfred Gordon about the tiny speckled blue eggs she had once found in a bird's nest in her aunt's garden.
> She put a shell to her ear and remembered going to the beach by tram long ago and how hot she had felt in her button-up boots. (Fox, 1984, p. 22)

"And the two of them smiled and smiled" (Fox, 1984, p. 26).

This is the sense of time teachers claim and share. We share through stories, our own and others. Time is a sense of being, of desire, of reaching to touch, of seeing and hearing. Unless entwined through then and now, into the future of desire, memory is a lost thing, and we are poorer for it, like "poor old thing", Miss Nancy.

It was during the beginning conversations and in the early days of the research in the classrooms that I had an opportunity to know what remembering might look like in the classroom. Again, in the workroom, asked what I was doing and how things were going, I responded with my usual few comments which go something like "You mean with my class or with this PhD thing?" Pressed for comments on the "PhD. thing", I said that I was still wondering about how to put all this into words, what it is to be present with the children. My colleague began without hesitation. He said, "For me, presence is having to awaken." (Journal, Sept. 94) His story was about what he called his "first awakening." Teaching in an "inner city school - not, you know the kind of inner city school where the children of immigrants go, the other kind." He "had a grade 1/2 class of 37 children - before they had `caps'. Fifty-two kids went through that class that year." Story followed story. His gaze was intense as he told me about a 7 year old child's drawings of parking meters beside beds. He said, "The child, a seven year old child, said to me `My mother's a whore'." Fifty-two six and seven year old children went through his class that year of his "first awakening". "Awakening", he said, "happens over and over again. It's not just something that you can think about and know." He shrugs his shoulders, his hands face palm upward. What can he say, and how can he say it? How can he talk about knowing how to be there pedagogically for these children? But years later, here he is - in schools with children, as he says, he is "awakening, over and over" (Journal, September, 1994).

Here, in the workrooms of our schools, we awaken and reawaken to memories which we carry here with us. Memories can be carried, as Wilfred Gordon did, through the embodied shrug of the shoulder, a palm up - expansively extended through the space between us, through a voice, and with a shared visual image. Our sense of time is thus not a plane of discrete linear sequences, but is an organic perception in which is enfolded the past, the present, and the hopes of the future.

Hope and Expectation: When Enough is Enough

Sometimes it is tempting to be absent, not simply to call in sick, but to speak with anger and resentment.[8] One of my colleagues calls this "becoming unhinged." I have spent entire lunch hours with colleagues, howling with laughter at the moments when we thought our teaching practice, our very selves, were becoming unhinged. Laughter is easy when the moment of not knowing whether or not we would be able to cope has passed. I can laugh now about how I had to take 2 gulps from the pepto bismal bottle each morning before leaving for work. That was before I had an aide for the child with "severe behavioral disorder." My colleague can laugh now when she tells bout being 8 months pregnant, the sole adult responsible on a filed trip to a local mall with a group of "special needs" students. One of the children became aggressive and she had to contain him while calling the school from a pay phone for help. (She sat on him! Now we take the cell phone on excusions.) My colleague laughs so hard the tears form in her eyes, saying it must have been a pretty funny sight to see this very pregnant woman struggling with a child at least as big as she. She expresses no expectation that someone should have helped her, nor resentment that she was expected to be able to cope on her own with the children. We just "keep hoping," we know "It's never easy" (Sharon, Journal, p. 274). We make a choice to be present. Sharon says,

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[8] See Appendices, page subtitled "Hope and Expectation: When Enough is Enough."

> You have a choice. You want to or you don't. It depends on how deeply inquisitive you are, if you are curious to see. Some people have the expectation of children to be so adult-like. When they behave so child-like, not like small adults, people don't want to see them. (She laughed.) It's not always so good to be an adult! (Journal. 1994, p. 273)

It was a chance meeting with a teacher at a social gathering that led me to think that hope and expectation as an aspect of our remembering should be included in the research. The teacher at the social gathering expressed her unwillingness to teach at a school where the students were of another cultural background, where there was "no appreciation for someone who was interested in working at a school level in an area of specialty." The teacher said she was only there because nothing better was offered. I listened, saying little. The teacher and parent in me listened. My youngest son is a child of "another cultural background." The past and the present enfolded around a vision of my son's future, my hopes and desires for him. I felt fear and apprehension, and anger that he might be excluded from a teacher's willingness to teach him.

As well, however frustrating the conversation was to me personally, I began to understand in "real" terms that the selection of participants for this study (those to whom I spoke in beginning conversation, those "old friends" I met in parking lots and at trade shows at conventions) was indeed a selection. Just as I have had the opportunity throughout most of my career to make reasonable choices regarding those colleagues with whom I would like to work, I have made choices regarding those involved in this research study. Certainly many of the meetings described as "opening conversations" were not sought out and arranged. They happened because, when I see an old friend on the street, I will call out hello, or they do, and thus begins our conversation. If we were not friends, we would not have called out to each other.

Helen points out that both of us have chosen not to associate with colleagues who express views such as those described above. "What does she expect?! Only to work at schools where there are no kids like *that*?" Helen snuffs. "Humph! I don't even like to stay in the staffroom when conversations get like that." This is not to say that

Helen avoids confronting issues, but she uses her professional judgement when choosing appropriate situations for challenge, just as we do with children.

We have made a choice to hope, and we expect that we are inquisitive enough to find ways to teach all children. Confronted with the reality of these hopes and expectations, an administrator with whom I worked said "If they're conscious they can be here!" We expect there will be difficulties and fears. Past experience tells us there will not be enough funding to cover the school costs of the children who are designated as having "special needs."

My colleague at the photocopier - he keeps coming back, year after year, still "awakening". And me? I put the poster of Lucy up again, the one drawn by Schultz, with Lucy sitting in her school desk, the caption saying "Here I am again, looking for the answers."

Our "now" experience of the two girls' mischief at noon hour supervision touches a deeper, more distant remembering. Will there be a remembrance forward? Or is this what we might call thinking about the future, a hoping for the future - our desire? Perhaps the words of Ricoeur (1991) clarify the meaning. In From text to action he writes about the *"horizon of expectation"*, which is

> Broad enough to include hope and fear, wishing and willing, care, rational calculation,

> curiosity - in short, all manifestation, whether private or communal, relating to the future. Like experience, the expectation of the future is inscribed in the present; it is *future-become-present*, turned toward the not-yet. (p. 218)

He suggests that

> the space of experience and the horizon of expectation do more than simply form polar opposites; they mutually condition one another. This being so, the sense of the historical present arises out of the incessant variation between the horizon of expectation and the space of experience. (Ricoeur, 1991, p. 218)

Past experience and the horizon of expectation play to-and-fro in the forming of our present.

We reach the depth of the past from the stance of the now, and know that our personal knowledge of teaching is not unidimensional or flat. Our expectations and hopes are the future, touching the past and the now. It is difficult sometimes to separate the many dimensions. For example, ealier I mentioned my colleague who said that she "keeps hoping. Although I should know better." Her present is the paradoxical experience of hope recreating possibilty for hope.

Sometimes, when we cannot do this for ourselves, we need the opportunity for conversation with colleagues who share this paradoxical experience of hope recreating hope. For example, one day Helen interrupted my expressions of dismay over my inability to understand what a child was "telling me" through his actions. I was forgetting to remember, and thus could not recreate hope. But Helen reminded me. As we talked, she reminded me that we have both had to learn about children's learning in situations where language was not a possiblity, and that we were able to do it. She reminded me that we had to rely on whatever we could to discover meaning when we were working with severely disabled and autistic children. She reminded me that these children unknowingly taught us how to watch for the language of the body, of the face, the eyes, and the touch. I understood then that I had to stop being frustrated because words were not there. They were never going to be there, the moment had passed, so I had to quit looking for what could not be replayed in time! We managed in other situations when we did not expect words. Helen was helping me to look again for what was there, and to try again to **see** what the child was doing. How was he moving, where? What about his hands, feet, face, eyes? Through her questions she was showing me that there was hope. I would be able to figure it out if I just kept thinking and remembering. Like the stems and trunks that support the trees, the developing structures of our teaching experiences with children do not flourish without their connection to the root-memories.

Remembering and conversation, entwined with hope and desire, help to sustain our practice.

> `Presence', of course, is not only an experience of our spatiality; it is also an experience that is deeply rooted in the temporality of our vision. (Levin, 1988, p. 457)

Levin's comment affirms what my colleagues are suggesting as we attempt to understand what *pedagogical presence* means. The sense of time that constitutes an aspect of pedagogical presence is constituted through Self, Other, an awareness of time (then-now-and-whatnext), pictorial images of children's literature, colleagues' gestures, photocopy machine hum, words said and meanings unsaid. This is the meaning of our remembering.

Pedagogical presence is a phenomenological remembering through our being.

The Listening Part

The to-and-fro play of embodied time was shown to me again as I met for "dessert and coffee" with Sharon. Sharon is a retired colleague who laughs at me in modesty whenever I remind her that she has been my mentor. She began to tell me a story told to her by a friend in one of her first years of teaching. During a parent teacher interview, a mother of one of the children in the grade one class said that her child could read, and asked how he was doing. Even though Sharon had told me this story before, I didn't interrupt because I like the story and I like the way she tells it.

It is a good thing that I didn't stop her because I learned something new. While I listened, I wondered why this story was so important to Sharon that she was telling it again. Sharon always has something she is leading me to, even though she sometimes says she hasn't thought about it 'till we start talking. All the way through the story I wondered. She told how her friend listened in surprise and silence to the child's mother, and then watched and talked to the child for the next few days. Then Sharon came to the part where she always pauses and looks straight at me, with eyes widened, and she repeats her friend's words. "And all those months I didn't know that!" Each time Sharon tells the story, her voice and face, the intensity of her gaze, all force this realization across the table, into my listening space. Each time I respond with concerned and surprised attention. Each time I understand a little differently, and carry away another image of the experience of listening.

Sharon always used to ask me the same question whenever I would ask her a quesiton. She would respond with another question which was inevitably, "Well, what did s/he mean?" "Well", I ask myself now, "What does she mean?" (Sharon and I have shared conversations about speaking two languages. She says she thinks that makes a person look for meaning around the words. It is a habit.)

As I sat across the table and wondered, "What does she mean?" I wonder about the meaning around her words. She has told me this story many times. What meaning lies in the retelling?

> From this point of view "experience" is a single, vast story-like construct, containing many subplots, richly illustrated by visual images and accompanied by sounds and rhythms that already may be forming themselves into a kind of music. This narrative construct, furthermore, is constantly changing, shifting its accents. (Crites, 1986, p. 161)

As I wait and wonder, Sharon asks herself, "What was my friend doing?" Her voice falls and she says more quietly, "She was teaching the curriculum. She didn't even know the child could read." It is as if Sharon is saying to me, "Remember the past as I tell it to you, and remember the future as you may create it. We may or may not create opportunities for children's learning. These are the possibilities of our future."

Just as my colleague stands by the photocopier, asking me what I am doing with my studies, and responds with his thoughts on the idea of presence, Sharon too talks about her beginnings. The colleagues with whom I discuss these ideas are all experienced teachers. The board employing us has determined our average age is in the mid-forties. We all share memories of teaching that are at least 15 years old. My colleagues' stories are remembered moments which surround and intersect today's moments. We awaken in the present moment, to the now and the past. Our awakening is "Proustian" or embodied, and thus entwined without beginning or end. As Marcuse (1978) points out "There will be no end, only a remembrance of things past" (p. 48).

Without beginning and without end, as Sharon tells and retells her story, and I listen and listen. She continues to share her stories with me as she has done for many years.

I am not the only one who knows people who will share their stories. There are others, sometimes they are lucky to share the same school for awhile, and sometimes they develop shared interests outside of schools, like my two colleagues who play golf together. This is something they began when they worked together and have continued because there is no risk of a spouse or friend saying "No shop talk!"

We stand at the photocopier [fridge, coffee maker, and microwave]. Where else can you count on a few moments with your colleagues? The story-telling around these "appliances" is reminiscent of the kind of action-orienting self-understanding which Habermas suggests makes it possible for us to maintain the connection between

> both dimensions; the vertical one of one's own individual life history and the collective tradition to which one belongs, and the horizontal one of mediating between the traditions of different individuals, groups, and cultures. (Habermas, 1968/1971, p. 176)

Pedagogical presence is listening again and again to the stories of those who have been there before us.

Reaching Out To Touch

Sitting at a staff meeting of a combined elementary-junior high school, listening to a discussion of the possiblity of female junior high students' accusations regarding inappropriate touching led me to realize what I took for granted in relations with younger children. When I stopped to think about what my practice would be like if I was not able to touch a child, I could not imagine what my day would look like.

This is a dilemma I had briefly discussed with colleagues in larger gatherings, at professional association meetings, conventions or seminars. Generally the topic arose only if a situation had been in the media. The teachers involved in this study seldom gave thought to the concept of touching or not touching. It was another of the things they "just do." As one said, "I couldn't teach without touching. Maybe high school teachers have to worry about that, I can certainly see that, but us?"

Touching was also part of our "hands-on learning." In our classrooms, touching was something that happened as part of the entire teaching-learning process. For example one of the teachers told me of her experience on a field trip to a nature centre. She and a child's parent stood by the grass watching the child kneeling down to poke his head into a gopher hole. The rest of the group went on to with the tour guide. The parent expressed concern that the child was "always like this, poking his head into things and not going with the group." However, the parent did not want to discourage the child's intimate investigation of the world. Parent and teacher were aware of the relationship between the children's kneeling at the entrance to the gopher hole and the child's knowing. They watched as language and knowing touched each other in the space surrounding the gopher hole.

Similar experiences occur in the classroom. For example, one day the teacher put several pumpkins on a table at the science centre. The teachers and I share these anecdotes in the present tense because in each retelling, the scenes play before us as if we were seeing them again for the first time.

The Pumpkin

The pumpkin sits on the table, its top removed, revealing the unknown, inviting exploration. The children respond. Some children spread themselves across the table as they stretch their necks like turtles to reach inside the pumpkin. How essential is it for that child to get so close to the inside of a pumpkin that his face is almost inside it? Couldn't he wait until I passed it closer to him? Is this how he learns? How necessary is it for him to have this immediate, intimate experience of smell, and touch, and sight? It is really frustrating not knowing what to do right now. The table is pretty stable. I don't think he'll fall off or tip it over. I stand watching for a few seconds, then I pull both child and pumpkin to the edge of the table, so that his feet slide onto the floor. I don't think he even notices me moving him! (Notebook, Oct. 1993)

Reading Charlotte's Web

Two children wriggle up each side of the chair, hands winding snake-like up the rounded steel sides. The teacher reaches out with one hand to help the child climb into her lap, supporting another child's arm with her back. Wrapped around with arms and book, the child smiles from this *encircled space, looking out at the other children. She says, "You turn the page, I'll tell you when." The child leans into her. I see a child's head alternately nestled in the space between the teacher's head and shoulder, then lift intently toward the page. Sometimes the teacher's view of the words is blocked, but the child is intense with concentration, a face glowing with pleasure. Hovering over the teacher's shoulder, breathing in her space, leaning on the back of the chair, arm supported against his teacher's back, another child looks out over the group. If eyes can smile, this child's eyes are smiling - focused on nothing that I can identify, the child seems to gaze serenly to nowhere in particular, then laughs when Wilbur's trough is knocked over, and laughs again when the animals are offended by the odour of Templeton's egg as it wafts across the barnyard.* (Notebook, Nov. 1993)

Children touch and are touched. They reach out to touch their world, and when their world responds to assist this reaching, they reach out further. Touch, says Carse (1986), is "reciprocal" (p. 75). Touch is a to-and-fro, a play with infinite possibilities - an infinte game.

To touch is not to move. To move requires force applied toward another, and that would not be a reciprocal act. The children reach out to touch the pumpkin, they reach out to touch the teacher who reads the story, and they are touched in response.

Touch is more than proximity, touch is responsive.

> Touch is a characteristically paradoxical phenomenon of infinite play. I am not touched by another when the distance between us is reduced to zero. I am touched only if I respond from my own centre - that is, spontaneously, originally. But you do not touch me except from your own center, out of your own genius. Touching is always reciprocal. You cannot touch me unless I touch you in response. . . . whoever touches me is touched as well. . . . We are touched through our veils. (Carse, 1986, p. 75)

The veil is that permeable membrane, an elusive boundary between self and other. Through such boundaries we reach out to touch and are touched. Helen's shoulder touches the child and the child's head touches her. Space **for** each is made **from** each. Without the reciprocal act of touch, we would cease to reach out into the world beyond ourselves. *Pedagogical presence is a reciprocal reaching out to touch through the space between Self and Other.*

Even voice can touch. Adele Wiseman (1956), in The sacrifice, masks the wisdom of this consciousness with the madness of Abraham. Abraham tells his grandson who visits him for the first time in the institution for the mentally ill -

> "In her voice were the voices of the children. Do not harm her, lest you hear them weeping." (Wiseman, 1956, pp. 344 & 355)

It seems to his family that Abraham has gone mad. He has been touched by an awareness which he cannot bear. His being resonates with the knowing of those who have suffered more than he is able to know.

Wiseman suggests that only through madness can we endure the knowledge that we are the voice of the one in the other. She is suggesting that through voice we touch. (The "mad" are "touched.") Be careful, Wiseman hints, because your voice will touch what you cannot see, and you may be touched by what you cannot see.

Coming To Voice

What is "voice" in the classroom? What is the relationship between voice and pedagogical presence?

A male voice booms across the playground, "No!" The sound carries across wet snow piles, and those children at the base of a snow pile, where the iced puddle meets the snow pile - stop. The teacher and I look at each other as we watch the children respond to the booming "No!" We smile because we do not have to walk across the playground to that iced puddle. (Our female voices would not have carried as far as our colleague's deep male voice.) There will be no more small feet creaking across the ice to set the water free, and no more teary, soaked and frozen children to care for.

This prompts us to talk about how we hear ourselves. Helen laughs and says she sometimes sounds silly. I remind her of what I heard from the children today when we gathered on the carpet.

Teacher: "You can't giggle today! Only on Friday!"

Children: (giggling)

Child: "Mrs. Paul's giggling - it's only Wednesday!"

(Notebook, p. 109)

Sometimes our voices boom across the playground, and sometimes they join the children in a playful exchange.

> life in the classroom is not so much *in* the child, *in* the teacher, *in* the subject; life is lived in the spaces between and among. . . . in the inter-textual spaces of inter-faces, the places where "betweens" and "and's" [sic] reside, the spaces where "and" is no mere conjoining word but moreso a place of difference, where something different can happen or be created' [sic] where whatever is created comes through as a voice that grows in the middle. This voice is the sound of the "interlude" (inter/ludus - to play), the voice of play in the midst of things - a playful singing in the midst of life. (Aoki, 1993, p. 69)

However, we do not always feel as if our voices are "a playful singing." In the classroom, "Sometimes, says Grace, that's my teacher voice. Yuk." We do not like the sound of ourselves. Sometimes our voice is a sigh of exhaustion and dismay.

> How can we take them there? We can't ask the parents for more money than it costs to go on

> one field trip! You know, I have 4 kids coughing in my class this morning and one with her head on her desk and one with a note to take on the field trip so Grandma can come (halfway across city) to pick up child if he gets too sick. It's not even glorified babysitting any more, there's no glory in it! (Notebook, p. 119)

(just before spring break, talking about relationships with parents.) " What more do they want of me?!" [9] (Notebook, p. 119)

We alternate between the differences of Self and Other, between the playful and the grim. Our intention is to create the voice that grows in the middle. For this, I listen to Helen. I watch her with the children. She says she would like to create a space for the children's voices.

> One of the things I'd like to create is the opportunity for them [the children] just to talk. I don't even know what it would look like. We'd come together and talk, but I'm worried that would be contrived, because what they need is to speak, to be up and in control of the dialogue. And the two groups have a different feel to them. In the afternoon, with the kindergarten children there, the group has different characteristics.
>
> You have to play with it. I also don't know if I have the energy, so I'm playing with it and I've got to find other ways to teach this, and I've got to play and work with other things too. (Helen, tape transcript Jan. 1994)

I wondered about her comments as I reread the Notebook and listened to tapes of our conversations. On tape I listened to Helen's voice, and I saw her in "my mind's eye", in the middle of a group of children. On tape I hear her saying she wants to create an opportunity for the children to talk. Through notes and in memory I see her sitting at a small table with only 4 children, leaning forward, so close to the children that if she moved her head suddenly, she and a child might collide. The tone I hear through the tape echos over the scene in my mind's eye. Other voices mingle, louder, softer, some I am unable to recall. Sounds echo, replaying the past in the present, layers of time and sound. Just as I experienced when I sat with Anya, as she invited Frog to come to her world, again I experience the creation of sound - sense. Slowly meaning becomes visible through text, and sound, and rememberings of the moves and language of the teacher and the children.

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[9] This incorrect punctuation is one way to convey the emotional content of the words.

Is Helen not already creating an opportunity for the children to talk through her listening presence? In staffroom conversations she tells me it is important for her to make time to be with a small group of children. In the classroom I watch as she moves to create environments and opportunities for small groups to be together, and as she moves to sit with them. This looks to me as if she has created an opportunity for the children just to talk, and I wonder does she see the same thing now that we begin to talk and reflect? Being the "researcher", I have time to listen to what has already been said, to re-read the scribbled notes. This form of questioning / recollection has those familiar qualities of picking up in the classroom at the end of the day as I re-collect those fragments of conversation and children's work that we have been reluctant to discard. (Laughing to myself I make the analogy of "portfolio" assessment to the methodology of this study. Just as I stuff impromptu and informal fragments of children's daily activities, as well as "accomplished, polished" bits, into the children's folders, so I have "stuffed" polished, taped conversations and scribbled notes into the "matter" comprising this study.)

Later we talked about the structuring of opportunities for children to express themselves. For example, Helen believed that the criteria for testing and grading achievement of children's writing restricted possiblities for the children to learn to express themselves. Our question about voice in the classroom led us from the intimacy of playful humour, and the perplexity of developing the children's expressive dialogue skills, to a defense of these voices. Helen believed that we need to create opportunities for children to experience a valuing of their expressive ablilities without the excessive restraints that some evaluative processes impose.

I believe that Helen's criticism of some mandated evaluative procedures was a defence of the "play of reason against the principle of reason . . . [because] to take the play out of reason would reduce reason to dead seriousness" (Caputo, 1987, p. 227). She was prepared to create a space and time for the children to develop their conversational abilities. She was prepared to "play with" strategies to enable this in the classroom. We talked about some of the current assessment "tools" we were required to use and we talked about some of the reading I had been doing. I read to Helen from my Journal.

> Are we taking what Caputo called the risks of "non-institutionalized reason" (Caputo, 1987) the kind that gets mucked about by the hands-on approach of young children who stick their heads into pumpkins and gopher holes - or do we leave the children with those who deal in Sartre's (1992) "dead truths" and teach curriculum, not children. (Journal, 1994, p. 134)

Helen responded that she thought "dead truths" was what the exercise felt like. "Where will this child's writing find someone who will value it if we have to use these criteria?" She read to me a piece of writing in which a child used imagery to convey a memory of a day at the beach. It did not include a descriptive sentence, and so it did not meet the standard, and thus became rated as "adequate." Helen could find no space for the child's voice in this assessment exercise. The tool which we were required to use was designed to assess particular skills. Those skills did not include aspects of young children's expressive voices that Helen valued, such as the ability to create imagery through a linguistic structure that resembled "free verse."

Helen's argument to support the creation of space and time to enable children to develop their voice is similar to what Aoki says about voice. As he suggested, voice is not *in*, voice is situated where there is a space of interlude, where possibilities can be created for to-and-fro relation between and among children, teacher and curriculum.

As I attempt to understand the relationship between voice and pedagogical presence, and as I listen to Helen continue to return to the child's voice, and her role in encouraging that voice, I keep hearing about the "person," that is, the person meaning the child, or the teacher. These are people - persons. I recall Anya again, and the sound, singing, sense making of her letter-writing to Frog. Persons and sound resonate together, to make sense of each other.

It is interesting to see that the word "person" in the Oxford English Dictionary (1933) comes from a word which has two parts; per-sona, per-sonare. In this word we see, though do not hear, a difference between our understanding of the word "person" as we now use it, and the way it may have been understood. "Sona, sonare" and the French "sonner" (to ring), ring in my ear as I look at the words. Caputo (1987) describes this meaning as

> the person sounding through, resonating. This pre-Cartesian word does not name a seat of self identity. . . . On the contrary, it means to name a difference, to pick up the interplay between mask and voice, face and speech, look and language, *eidos* and *logos* (p. 289).

"Embedded in the metaphorics of the flux . . . *per-sona* [is] the opening through which the flux resonates" (Caputo, 1987, p. 290). Now we hear again Aoki's understanding of voice as sound in the interlude, sound resonating, an interplay of persons through the flux.

"Person" in this sense, now reminds us of the embodied sense of our person/being. We are present, we feel that which we hear. Voice resonates through the boundaries of skin (ear drum), and language (sound), touching and being touched. Child or teacher, our voices are embodied, resonating through the space between, a shifting presence of Self and Other. *Pedagogical presence is the resounding resonance between us, the play of voices, the echo of laughter and tears.*

Silence

It is a presence
it has a history   a form

Do not confuse it
with any kind of absence

(Rich, 1978, p. 17)

Be careful. Do not think that silence means no voice. I learned this from a friend (an experienced teacher who helped me during my first year of teaching). One day she told me about a visit to a friend she hadn't seen for a long time. "We just sat there on the steps at the front door. He didn't say much. But I knew what he meant outside the words." My friend's first language is Cree, and the friend she was visiting also spoke Cree as their first language. They understood that silence is not an absence. Silence requires thought. Silence offers possibility for thought. The whole of understanding requires silence. Through silence he spoke to her, and she understood. Like Barthes (1985), who said "my reading remains suspended between the image and its dscription, between definition and approximation. . . . The obtuse meaning is outside (articulated) language, but still within interlocution. . . . We do without speech yet continue to understand each other" (Barthes, 1985, p. 55). Outside the words, my friend knew that silence is not absence of voice.

Perhaps it is only our "western", "whiteman" ways which make it necessary to talk about silence as Heidegger has in On the way to language. Silence, in our culture, requires an introduction, an explanation, that is, we need to say why we are silent.

> I: Because the one thing that matters is whether this dialogue, be it written or spoken or neither, remains constantly coming.
> J: The course of such a dialogue would have a character all its own, with more silence than talk.
> I: Above all, silence about silence . . .
> J: Because to talk and write about silence is what produces the most obnoxious chatter. (Heidegger, 1982, p. 52)

Caputo (1987) also cautions us to be aware of the relationship between silence and meaning. "The one thing necessary is that this dialogue issue from originary saying itself and that it remain suitable reticent, free of chatter, silent even about silence" (Caputo, 1987, p. 107).

Perhaps it is too often that our words do not issue from originary saying. If they did, perhaps we would need fewer of them. I know that I can "natter on" at school with the children, and my words are simply there to fill a silence. It is the silence which is sometimes full of meaning, more than the "nattering."

In schools we are generally silent about our own silence. We seldom have to think about how to make it intelligible to each other. We are like parents who share a meaningful gaze when suddenly there is no noise. It means "Something must be going on because I don't hear anything!" No words are necessary - only action. We expect that colleagues who work with young children will understand the character of silence in our classrooms, that it is we who are silent more than the children. It is we who try to remain free of chatter so that we are able to better understand what the children mean "outside" **their** words.

One day Helen was very angry with a consultant who came to assess and work with Angela, a child in her class. After Helen told me how frustrated she was, she said, "Next time I'm going to tell her to sit there and **not say a word, not a word, just watch**!" And she did. The next time the consultant did sit and not say a word. Later she exclaimed to Helen that she hadn't known Angela could do what she had seen and heard. She was really "surprised and glad" that she had just watched and listened. Helen said, "Of course Angela could do those things! I'd told her, but some people just can't see! They just go on their own thing!" In this case, the consultant's silence in the presence of an "Other" was essential. Putting aside her own agenda, leaving space for the Other, enabled possibilities for her to know more about the child. Helen hoped that silence would become one part of the consultant's assessment strategy.

Our own silence is only one aspect of silence in the classroom. We know of the possibilities for another aspect of silence when we read to children. For example, one morning in the kindergarten classroom I sat on a small chair, with 25 children gathered in front of me. Two at the edge of the group were looking at a book they had taken from a basket I had placed at the edge of the rug to entice them closer to the experience of listening in a group to a story. They were still engrossed when the others were ready for me to begin. I was pleased to see the two children so fascinated with the basket of books and didn't interrupt them. It was a relief to see one of those two children coming to books now without my insistence, and to see that he was enjoying some books with obvious enthusiasm. He did not seem to notice what was going on around him, and I thought, "Now maybe he'll be OK with books."

Three days ago, before the long weekend, we had read the beginning of a story, The Seal Mother. A man out fishing in his small boat discovers a group of seals on a rock in the early evening. The seals shed their skins and are transformed into lovely women who dance on the rock. The man steals a skin and then refuses to return it to the Seal Woman unless she agrees to marry him. She agrees and eventually they have a son, named Andrew. As he grows up, Andrew's mother tells him stories about the ocean and animals that live in the ocean.

As I looked around I wondered if the children still wanted to finish this story. Will they have lost interest after waiting several days? Is this an important story to them? Oh well. I took a breath, scanned the group again and began.

One night Andrew heard his parents arguing about the ocean and seals. Later, his mother fell asleep with her head on the table, and Andrew heard a voice from the sea, calling his name. He sneaked out past his mother and came to the edge of a cliff, from where he heard his name called. In his attempt to find a way to the bottom of the cliff, he reached inside a small hole, where he found a sealskin wrapped. He decided this must be the sealskin he has heard his parents arguing about and he returned home to his mother with the skin. He and his mother returned to the cliff.

At this moment in the story, Andrew's mother puts on the selaskin and is transformed into a seal. She embraces Andrew, breathes into his lungs and together they dive off the cliff into the sea.

At this part of the story, I see puzzled expressions on the children's faces. I wonder if the word `embrace' is unfamiliar. Not wanting to disturb the fascination I see, I slow down and add another sentence to the story, saying *that Andrew and his mother hug each other. Still, their puzzled faces look up at me as one face. This is unexpected, I thought. I searched for a split second for an answer, and then, unwilling to enter the children's concentration, as if talking to myself, I wondered aloud if "Perhaps all this had something to do with magic. Or with , well, what? " and my voice trailed off as I realized I didn't have a thought about "or with what". As my voice trailed off, I became aware of the silence created in the wake of my own trailing. Even the children's eyes were silent, just looking, not moving. This was a still silence which, in a kindergarten classroom has a presence like that in no other, although other age groups also have their own silences, the character is not the same. From out of the still silence, Jen said "Maybe it has something to do with love."*

Silence frozen, no breath, a breathless silence. As one we turned to Jen. I leaned forward, so close I could touch her. I spoke very quietly so as not to disturb the silence, and said very slowly, with great care, "Maybe it has something to do with love. Yes."

When I unwrapped myself from the silence and the space of the children's gaze around Jen, and moved back in the *chair, I could see the other children again. We were all still, quiet. I watched the children move out of the stillness and I thought how glad I was that I had decided to continue with the story after the three days away from it. I was happy that I had found the story, and chosen to read it. As I watched Chris, I thought to myself, "Just look at him! He wants to walk right onto the pages of this book and if he doesn't move back he'll be folded right into it!"*

Reluctantly, I let go of the moment and continued. I made it easier to let go by promising myself that this could happen again if I remembered to read carefully to the children, and if I tried to find stories in which the children could find this sort of respectful enchantment. "Respect?" I wondered what I meant with that thought. Oh well, that's what it feels like, so never mind, on with it. The children are ready to go on.

"The child lives what the seal woman has breathed into him" (Estes, 1992, p. 292). In a reversal of roles, Jen has breathed into me, what she has lived, and thus we are able to share an understanding of the story, and of the reading, listening, storytelling experience. When a child speaks into the silence of my unknowing, the child returns to me the skin that I shed in my role of speaker and doer, returns me to my ontological being. The transformation thus opens onto connections for further knowing. Estes (1992) suggests that the Seal Mother is a

> tale told across the world, for it is an archetype, a universal knowing about an issue of soul. . . . The story tells us about where we truly come from, what we are made of, and how we must all, on a regular basis, use our instincts and find our way back home. (p. 257)

The experience of silence while I read this story to the children may illustrate a paradigm of knowing that is consistent with the understanding of pedagogical presence we have developed through this research process.

> Reading, indeed, is, once more, a paradigm case of tacit knowing. All explicit knowledge, however crystallized in the formalisms of words, pictures, formulae, or other articulate devices, relies on the grasp of meaning **through** its articulate forms: . . . And wholly tacit knowing, as in skills, is still a grasp of significance. . . . Subsidiaries, which are aspects of our being, draw us beyond ourselves to their distal referent. . . . They guide us toward the comprehension of something **real**, in many cases, at least, to the comprehension of a reality having the same structure as our knowing of it; that is, to a whole of parts. . . . This is the **ontological** import of tacit knowing. (Greene, 1988, p. xv, emphasis in original)

The experience of reading to the children has drawn me beyond my personal knowing, beyond the explicit knowing expressed through the formalism of the genre of folk tales, toward something real. Jen drew me to a reality which I recognized, to a reality I had once known and had forgotten. Reading to the children was a move which enabled me to understand what I did not know I knew, and this knowing came to be in the time/space of silence.

Pedagogical presence is a silent understanding of the meaning outside the words. Like the stillness of Eliot's Chinese jar, moving perpetually in its stillness, silence is a space, an interval which opens onto possibilities for understanding, drawing us though the boundaries which distinguish self and other. We could not have voice without this interval.

Coming Face To Face

I sat at the little table, he came into the room with 20 other children, straight toward me and, putting his elbows on the table made a cradle with his hands from which his face beamed. Leaning across the table, bringing his face to mine, still beaming, eyes sparkling, he said to me "You know, when I was painting today my teacher said it showed action" and he continued to beam from his cradled face. (Notebook, p. 112)

It was just a little thing one teacher said as she passed his place at the table. For the other teacher too, to see the child's face, to look into his eyes and hear his voice, was just a moment, just a little thing. The teachers shared these moments later. They smiled and *laughed. They say they would do this again. (Notebook, p. 114)*

The child knows he has been seen. The experience for the child means as van Manen (1986) says,

> being confirmed as existing, as being a person and a learner. . . . A real teacher *knows* how to see children - notices a shyness, a certain mood, a feeling of expectation. Real seeing in this sense uses more than eyes. When I see a child for whom I have responsibilty, I see the child with my body. In the sensory quality of my gesture, the tilt of my head, a certain bounce in my feet, my body *sees* the child's manner of starting this day, and the child experiences being seen. (p. 21)

In the classroom, I watch a child who comes to his teacher and tells her he finished doing his "one thing" at the computer, so now can he go where he wants to. His eyes are twinkling and his mouth is smiling. His teacher knows that the "one thing" he did at the computer centre was to turn the computer on and off. She looks at him and smiles, her eyes matching the twinkle in his. I feel as if I am watching a conspiracy. The child knows he is seen, and what could have become a relation of energy directed toward dominance, becomes a relation of play with language.

The teacher chose not to set up "behavioral objectives" for the child. Instead she saw opportunities for being with the child in the present, to share in his celebration of knowing. Weeks later this child could be seen arguing with another, claiming more time at the computer.

Coming face to face helps us to see opportunities, possibilities, to hope. It enables us to live in pedagogic relation with children such that hope is not put on a time line with behavioral objectives.

To allow children the space and to allow them the moment of exploration often means setting aside our own plans, short term and long term plans. Sometimes it means the setting aside of what administrators have asked us to outline at the beginning of each school term.

For how long can I justify my plan for this child's instruction when he seems to be making little progress. I keep hoping, that he will "get it". Hoping he will want badly enough to write that he will get over his fears whatever they are. He avoids looking at me whenever he is approached with anything resembling print. His body turns away. He will not cross over from the blocks to the tables. I take a bin full of "writing and cutting stuff." No way. His hands are full of blocks, his body in motion, his eyes elsewhere. The teacher's aide and I reassure each other. "It's OK, she says to me. Look at how he watches when I work with Sherry." She has seen what I have not.

We must watch so carefully, and not always where and when we think we should be watching!

And she is right. It is OK. Near the end of the school year he is asking how to print Mom and Dad, and writes his name whenever asked. He sits and listens to long stories if he has a lap to sit in.

To see the child's face sustains the pedagogical relationship. To see the child's face enables us to sustain a pedagogical plan that is responsive to the child's needs.

> We catch a glimpse momentarily, *augenblicklich*, in the blink of an eye, of a light in the eye of the other, which leaves us wondering, puzzled, provoked. It is the "face" as the most conspicuous point of access, the outermost surface of our body, which opens the way to the recess, the "ground" of the soul, its most hidden chambers. (Caputo, 1987, p. 272)

> The mushroom in the grass, the grass, the sky above, the stars beyond, do not make claims on me, nor question me, nor hold me to my place, vigilant, obligated, in the disturbing way that the face of the other does. . . .
> The concreteness and immediacy of the face - the alterity of the other person - plunges an exceptional hold or vigilance so deep into the self, endlessly, that the self is better than the ego, is more alert, more ready for the other. . . . (Cohen, 1989, p. 43)

This hold is "ethical, the very orientation of myself toward the other person, myself beholden to" (p. 43). Thus Cohen (1989) claims a "greater positivity" for the sensuous experience of the encounter with the other, particularly with the face of the other. We face the face of the child in situations which make ethical claims; disturbing, and questioning us.

I walk into the school office. I see Christopher. He is standing in the corner, head hung low, body crumpled against the wall. . . . Time stands still, his eyes meet mine. I did not expect this "look" to sweep in from yesterday on the hands of today. Not three feet away, stands our school mission statement, it begins: WE RESPECT THE CHILD. (I am the teacher, caught off guard.) (Unpublished paper presented at CSSE 1995, A. Hill and K. Cooper)

Pedagogical presence is Self and Other brought face to face.

Reverberating Parts: The Body's Speech, Its Logos

The research process has enabled us to begin to articulate the pattern which the teachers claim "is there somewhere." Our tacit, personal knowing has become visible. To extend Polanyi's (1958) analogy, our knowing, like sugar once dissolved in the tea, has become distilled, and lies crystalized in formalisms in the bottom of the cup. That is, the experience of pedagogical presence is a phenomenological remembering through our being. It is an experience of listening again and again to the stories of those who have been there before us, those who can laugh and cry with us. It is reaching out to touch beyond ourselves. It is the resounding resonance between us, the play of voices, the echo of laughter and tears. These are parts of the whole.

The research thus far would suggest that these "parts" of the experience of pedagogical presence are recurring and embodied. We experience aspects of presence again and again, in shifting form but still of the same substance. The experience of pedagogical presence begins again and again as we return each fall, each term, each day, "hoping", "even though we should know better", laughing, and sometimes crying "What more do they want of me!" We cannot assume that one day we will know how to teach. We can only assume, and hope, that we may know a little differently, and thus be better able to respond to the child(ren).

The returning again and again is the path of our knowing. This is experience, not repetitive, not one year of experience repeated 12 times, but recurring, reverberating through our bodies. Like the child in my class who said one day after we had listened to part of Tchaikovsky's 1812 Overture, "That's how I feel when I'm waiting for my mom and she's not here," our knowing is connected to our body-being-there. Our knowing reverberates through our body. Reverberation, Ricoeur (1991) suggests, is a phenomenon of

> echoing, *retentissement*, by which the schema in its turn produces images. . . . The effect of *retentissement*, reverberation or echo, is not a secondary phenomenon. . . . The ultimate role of the image is not only to diffuse meaning in the various sensorial fields but to suspend signification in the neutralized atmosphere. (p. 173)

Thus meaning is diffused in a myriad of possibilities, bound to thought through the body, searching for signification. As Levin (1985) suggests,

> The problem is this: when \`thinking' frames the question of \`essence', it tends to *stand opposite* the body, secretly detaching itself from \`the body' in a move that only perpetuates the conflict already inherent in dualism. "Thinking", spellbound by the authority it wields during the rule of metaphysics, is itself part of the problem. We must let go, finally, of our metaphysical conception of thinking. We must simply *give* our thought *to* the body. We must take our thinking \`down' into the body. We must learn to think *through* the body. We must learn to think *with* the body. Thinking is not a question of \`bracketing' the body, . . . but a question of integrating awareness, living well-focused \`in the body'. For once we should *listen in silence* to our bodily felt experience. Thinking needs to learn by feeling, by just *being with* our bodily being. Are we ready to let this body of experience tell us how to think its \`essence' ? Are we as thinkers, ready to quiet the conceptualizing mind in order to *listen* to the body's own speech, its own *logos*? To be sure, our \`thinking' will sound, and be, radically different. (p. 61)

Our bodies hold the meaning of our presence with the child, until, through the signification of music or language, or visual art, dance or gesture, we make it visible. Levin's "inwrought thoughtfulness" expresses a quality which van Manen (1991) describes when he writes of thoughtful reflection.

> The significance that we attribute through thoughtful reflection to past experiences leaves a living memory that is no less embodied knowledge than are the physical skills and habits that we acquire in a less reflective manner. However, this thought-engaged body of knowledge of acting tactfully attaches a mindful, thinking quality to our ordinary awareness of our everyday actions and experiences. (p. 209)

Levin and van Manen suggest that to act tactfully is to claim our body knowledge, to live well-focused in the body of those memories, to listen in silence to the language arising from our bodily felt experiences. The tactful act of teaching will be seen as we are pedagogically present. Tact may become visible in the rhythmic movement of our memories, our listening, our acts of reaching out to the children, our voices, our silences, and our faces - through the time and spaces of our relations with children.

To speak of presence differs from our talk of tact only in this respect, that tact is a way of telling and presence is a way of being. Perhaps another way to describe the difference would be to consider how Kristeva

(1981) speaks of the difference between Sassure's concept of language and Derrida's. Derrida's conception of language, she says, "est a la foi une structure et un mouvement; c'est, dit-il `le jeu . . . l'espacement . . . une transformation et une generation' " (p. 23)[10] To talk of tact offers a conception through which we may hear the teacher's thoughtful voice and see the child who is interested, not "faking it", not co-operating "in a game of illusion" (van Manen, 1991, p. 196).

When tact manifests itself, there is pedagogical presence. To talk of presence offers a vision of the transformative qualities for our thought-engaged body acting tactfully within the ordinary awareness of our everyday actions and experiences.

To continue the search for an understanding of this organic relation will affirm the belief and confidence expressed by the teachers who took part in this research. If we were to conclude with a listing of parts, (remembering, listening, reaching out, voice, silence, and face) we would be giving them up to exist as Sartre's (1992) "dead truths", and thus they would be of little help to others, just another "corpse of epistemology" to add to Charles Taylor's list.

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[10] I understand Kristeva to be saying that Derrida's conception of language "is at once a structure and a movement, it is, he says `the play . . . the spacing . . . transformational and generational'. "

At the beginning of the study, one of the teachers affirmed that there was a pattern somewhere. (She said this with more confidence than I felt at the moment.) Both teachers knew this with enough certainty to continue with the research for more than a year. Thus, I believe that to continue the search for a pattern is an ethical responsibility of the research.

Again therefore, it is necessary to return the parts to the classroom, to experience the rhythm of relation as a reverberating presence. I must watch and listen again in order to discover how we might make the parts into a whole that would be visible to ourselves and others.

CHAPTER VI

An Interpretation of Pedagogical Presence: This is What It Looks Like

The Search for a Pattern

My teaching colleagues spoke of patterns, my academic colleagues spoke of frameworks. I became hesitant to respond to questions such as "What is the framework for your study?" The word "framework" seemed inappropriate.

> It is into loops of language that we reel and the spool of our being is wound into those rings of a necklace that is itself a ring in another necklace. Reels on reels that make up our humanity. (Grange, 1989, p. 172)

"Framework", intended to be structure "upon or into which casing or contents can be put" (Oxford English Dictionary, 1933) seemed a word suitable to that aspect of our humanity that I identify with my furnace. A "framework" could not sustain thoughts of a dynamic, organic experience. Wondering if another word would be more appropriate, I looked for the meaning of the word "form". "An arrangement of parts, a visible aspect, a shape, a temporary structure to hold concrete during setting" (Oxford English Dictionary, 1933). This meaning was more appropriate for the study of something as dynamic and organic as teachers and young children in pedagogical relations. It allowed for the expression of possibility of movement, of dynamic relations. A friend who teaches in a faculty of Fine Arts, listening to my "reeling through the loops of language" suggested I read Marcuse. In Marcuse's writing I discoversed a language that would clarify my badly articulated desire to delimit the western tradition of "framework" in my educational research. Marcuse, like Vygotsky, reconsiders the subtleties of relations between language and thought. Marcuse advocates the concept of "aesthetic form." He suggests that to abandon the aesthetic form "may well provide the most immediate, most direct mirror of a society in which subjects and objects are shattered, atomized, robbed of their words and images" (Marcuse, 1978, p. 49). "Thus the power of aesthetic form to call fate by its name, to demystify force" (p. 51).

Maxine Greene also quotes Marcuse's thoughts regarding "`aesthetic transformation' as a `vehicle of recognition,' drawing the perceiver away from `the mystifying power of the given' (Greene, 1988, p. 133). Greene reminds us that an aesthetic aspect alone will not realize an "education in and for freedom" (p. 133), but will help with interpretation, to reveal what is obscured by our alternative thought stuctures.

Aesthetic Form

It is possibile to search for a resolution in this matter of difference between framework and form through writers in the Post-Modern tradition. For example, Lyotard (1991), in The postmodern condition: A report of knowledge, believed the

> work of Proust and that of Joyce both allude to something which does not allow itself to be made present. . . . [a postmodern dilemma which makes it necessary and possible to search] for new presentations, not in order to enjoy them but in order to impart a stronger sense of the unpresentable. (p. 80-81)

Thus it became necessary to read the work of Joyce if I was to make progress with this ethical responsibilty of searching for pattern. This detour did not seem unreasonable to Grace who said to me when I told her of this, "Oh yes, I remember Joyce. We had to read him when I was in Arts. Remember, in Manitoba, we had to have an Arts degree before we could go into Early Childhood." It was through the reading of A portrait of the artist as a young man, that I began to understand what Lyotard meant.

Rhythm: An Aesthetic Form for Presence

> Rhythm - said Stephen - is the first formal esthetic relation of part to part in any esthetic whole. . . (Joyce, 1964, p. 241)

This reflection by Stephen, in a discussion with his classmates on what is beauty, offers a clue in the search for a pattern.

Sylvia Ashton-Warner offers another. Rhythm, she said, is the daily life of teaching and learning. The day is a rhythmic pattern of breathing in and breathing out. The rhythmic pattern of in and out is her "organic" order. For example, in the morning the children are engaged in "conversation, crying, painting, and quarelling" (p. 101). This is the time to "breathe out." Later they ask for and are given assistance with reading, discussion, and stories. This is their time to "breathe in."

Teachers of young children recognize this familiar pattern of children's days. When young children arrive at school, they are excited to see each other, they may miss their mother's goodbye hug, and walk slowly around the room, stiffly, with head down to shield their tears from others' eyes, they get their hands into centres such as the sand table - unless the teacher has put the lid on it. Even while completing the requisite attendance ritual, they are anxious to begin at their "centres." Later there is a moment for the teacher to offer a story, a new song, to join a large group and work on a collaborative project. And then, there is a moment for running, and yelling, and building. In and out, in and out, until finally, they are in bed asleep.

Deleuze (1993) too claims the unifying power of rhythm. He offers a way to sense what is inadequate in its parts. What can be sensed, may become sensible. Thus we may become aware of

> a vital power that overflows all domains and traverses them. This power is rhythm, which is deeper than all domains and traverses them. . . . This is the "logic of the senses" as Cezanne said, which is neither rational, nor cerebral. . . . It is diastole-systole: the world that captures me by closing in on me, the "ego" that opens to the world and opens the world to itself. (Deleuze, 1993, p. 192)

Rhythm is an experience of relation unrestricted by singular modes of knowing, or expression. Rhythm is as Deleuze finds Cezanne saying, the "logic of the senses", "a vital power that overflows all domains and traverses them" (1993, p. 192).

Thus we are offered a "form", a dynamic, organic image through which we may conceptualize the relation of the parts of pedagogical presence. Our conceptualization will be understood at the beginning to be a temporary structure, ready for the flux of experience which is inevitable and necessary.

"Rhythm is a beat first - repetitive."

One of the teachers explained that rhythm for her meant a "putting together."

> You cannot teach without putting it all together. (1994, Notebook, p. 121). It's a flow, it's continuous, it's not a thematic thing but webbing as we do themes is a way to put it altogether. I can see people interpreting rhythm as a thematic thing. I never thought of it as theme. I'd never on your life thought of it as a theme. For me it's a continuous thing. (Journal Notes, 1994, p. 168)

The image of rhythm in educational studies is not new, although it has not been frequent. The understanding we present is in part, consistent with the work of Clandinin and Connelly (1986). They present an understanding of rhythm in which the concept of rhythm offers a possibility which "reconnects the practice and study of education more generally with the practice and study of living" (p. 386), and expresses a sense of coherence in school existence. However, the particulars we consider in this study are less focused on the curricular, calendar cycles, and more focused on the moment by moment intervals of pedagogical relationships. It is rhythm which sustains this moment by moment movement, which is the play (a to-and-fro) within the principle of reason.

We believe the understanding we are attempting to make intelligible has been presented by Yeats, in 1928. When

Yeats went "among schoolchildren", he too saw the to-and-fro movement of relations, and questioned the wisdom of separating one from another.

> I walk through the long schoolroom questioning;
> . . .
> Labour is blossoming or dancing where
> The body is not bruised to pleasure soul,
> Nor beauty born out of its own despair,
> Nor blear-eyed wisdom out of midnight oil.
> O chestnut tree, great-rooted blossomer,
> Are you the leaf, the blossom, or the bole?
> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?
> Yeats, 1928, Among School Children

For Yeats, the labour of the classroom is a rhythmic movement of relation. If we read Yeats' question with the assumption that to be among school children is to be in a movement of **relation** with children, then we might read his meaning as if he were asking "How could we possibly know the dancer from the dance, when one is the other as the blossom is the tree"? In a footnote to this poem, the editor of the anthology comments on Yeats' view of life as a cosmic dance, in which the "dancer" is part of the dance.

I believe that Yeats' dancer / dance in the schoolroom, and Gadamer's image of dance[11], both offer a sense of rhythmic to-and-fro movement in the pedagogical relation between teacher and child. Play as "dance", and dancer/dance are reminders of the relational movement of differences (the components of the bearing cases, the limbs, the child and teacher).

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[11] In chapter 3, in the section titled "The Ethic of Play: Phenomenological Closure and the Hermeneutic Twist", I drew attention to Gadamer's notion of play as to-and-fro movement, which he suggests is an understanding of play which connects the object/subject. This understanding he reminds us, "accords with the original meaning of the word spiel as `dance'" (Gadamer, 1984, p. 93).

Rhythm: A Logic Of The Senses

Perhaps it is possible to understand the writing of Gadamer and Yeats through our own recollections, a phenomenological remembering through our being. For example, I recall learning something about rhythm while swimming in oceans. Late one summer afternoon my family played in the surf. Waves rose over our heads, sand and water swept over us. When I rested on the shore, and looked into the sunset, the waves reached up and out with pinkish, curling fingers. As they curled to catch us, these fingers poured sand. We laughed and swam and floated, beyond and on the crests of the waves. Sometimes we were swept along and rolled out onto the beach, to lie for a moment and watch those reaching fingers curl back empty-handed.

I thought then that I knew waves. I thought that waves were always waves. But another summer, in another ocean, I found this was not so. I swam out beyond the breakers and lay in the reality of a word I had only known as a word

- azure. So this is "azure" I thought, and I swam in azure. It was not water that I swam in, it was "azure". I was reluctant to leave and return to shore, however, I knew I would need some strength to get in since I am not a particularly strong swimmer. I turned to the shore with energy to spare. But these waves were not letting me in, and I thought "This is great. The French will think some stupid Canadian didn't have any sense about water." I thought about how we mock those who come to our country unprepared for the climate. I didn't want to be embarrassed, but neither did I want to drown! Young children were in this water so there must be something about these waves that I didn't know. Then I realized that I was struggling against the waves. As soon as I stopped the struggle and swam instead with the rhythm of the waves - in with a wave, and out just a bit, gaining a little, holding a little, and giving a little, then in just a few moments I was tossed on the shingle. The next time was so simple.

I had learned something about the power of a rhythm that was not my own power, and something about the exhilaration of sensing and flowing with such a powerful force. I had thought I knew waves, but I had not. I understood now that the direction to the shore was not a straight line. It was a kind of magic to know the power of a rhythm that was not my own, yet was a power I could be with.

The way to shore was not a two dimensional path, but three or four. In a spiral to-and-fro, within the waves' circular pattern of movement, I went out, swept almost to the bottom of the trough, and then back, carried up as the water surged forward again. Later, from shore I watched as bodies moved on waves, with waves, and beyond the waves to the shore. When the body is aware of the rhythm of the wave, even the children come to shore with ease.

> The efficiency of *Wu Wei* is like that of water flowing over and around the rocks in its path - not the mechanical, straight-line approach that usually ends up short-circuiting natural laws, but one that evolves from an inner sensitivity to the natural rhythm of things. (Hoff, 1982, p. 68)

It may also be possible to understand rhythm as a logic of the senses through recollections of dance. I recall practicing for performances with a small dance company. Parts of dances, movements repeated - part by part, over and over, piece of music repeated over and over, part danced and danced and danced, stop and start - this is dance. But after all that, there comes the moment when the rhythm of the music carries the body and the body moves through the rhythm. The body moves on the flow of the music. Parts are indistinguishable, and the power of the one becomes the power of the other - and we do not want to know the dancer from the dance.

Circle Time: Stepping from Routine to Rhythm

In the classroom we might experience rhythm through its absence, as well as its presence. One day, the day of the season's first snowfall, I began to question the difference between my experience of being in the children's morning circle when their teacher was there and when the student teacher was there.

Here, on this day, a student teacher is just as I once was; imitating, watching, trying to "follow the routines of the co-operating teacher". As the children come in from their recess play in the newly fallen, wet, and sticky snow, and the student teacher asks the children to "Come and sit in a circle", it doesn't happen. The "circle time" does not begin well this day. The children are not getting to the carpet with ease. There are a few soggy mittens flying around in the air by the coats, scattering snow drops over heads, and Grace is concerned. Grace and I help the children make the transition from soggy mittens to their classroom routine, showing the children with our expectations that they must respond to the authority of the student teacher in the same way that they respond to our authority. When the children are "settled", Grace leaves to make a phone call to schedule a parent-teacher interview, and I suggest to the student teacher that I too will go off for a while. Grace and I want the children to know that Mrs. Marshall can be responsible for them just as we can be. However, Mrs. Marshall responds to my suggestion with laughter and says, "Oh sure! Go and leave me now!" So I too join the circle. Sitting in the circle with the children who are watching Mrs. Marshall show them how to create "number sentences" using a diagram of two hands as their "math mat" and a tin of buttons, I am jostled by Sean who wiggles into my space and distracted by Jim who titters behind his hand, his eyes sparkling at a friend. The children respond to Mrs. Marshall for a few minutes, then they become distracted with each other and become restless. I am teacher now, in the midst of the circle, not "researcher", and I "look" at several children. It is an inclination of habit. The "look" is understood, and a few restless children withdraw into small movements of their hands, and focus on their crossed feet. They saw me look at them. Like Sartre (1956), perhaps they feel "discovered, caught", now alienated from possibilities to plan with their friends. It is not for me now to offer them other possiblities and the "circle" feels cut into pieces, disjointed and broken. I feel as though "the look", like scissors, has snipped a connecting cord. What was the familiar classroom experience of being with children in a circle, has become now unfamilar. I have "looked" at several children, yet I cannot lead them out from their place of withdrawal. I would like to lead them out, along the line of my "look" to another point.

But this is not "my circle" and I do not enter the student teacher's dialogue with the children. Mrs. Marshall continues with the children. Those who withdrew remain concentrated within the space of their bodies. They do not look around, they do not watch Mrs. Marshall. I too withdraw, and begin to wonder about these spaces we create when we ask the children to sit with us in a circle? As Mrs. Marshall's questions and responses to the children crisscross this circle, my thoughts too, crisscross time and space as I wander through memories and through the "here and now" of this moment. I recall and wonder about other experiences with "circles", and "gatherings together". I have not wondered about this before, "we" - the many teachers of young children that I have known - just always have a "circle time". The perplexity of that moment clings in tangled confusion for days. How will we understand our confusion?

> From the wisdom of early childhood education, we know that circles build a sense of belonging, unity, and wholeness while providing an opportunity for self-expression and sensory integration. The positive value of circles has

> been well documented. . . . Look, listen, and use a "light" touch to uncover how to guide the process of their individual coping. (Sharon Cadiz, 1994, p. 84)

None of us had answers. But we were used to this, and had various ways of coping - none of these ways included an immediate, anxious search for answers. We walk around and around the question, knowing that eventually we will learn the answer - and that in the meantime another confusion will develop. To run fast after the first, would have us running in frenzied circles, and this we do not want.

Ashton-Warner (1972), in Spearpoint, offers some insight. She says, "For, contrary to what appears to be, routine has a rhythm and a rhyme to it which answers man's immortal need for monotony and symmetry, as well as for surprise" (1972, p. 74). She connects routine and rhythm for us in this statement, as she does when she writes about the in-and-out rhythm of breath in the daily rhythm of the classroom.

Thus she hints at a difference and a relationship between routine and rhythm. An awareness of rhythm, even though it may remain unvoiced, or tacit, is a "logic of [our] senses" which like breath and the waves of the ocean, sustain a pattern of coming to know.

Circle Time: A Rhythmic Dance

Like the circle in which the children are gathered, our experiences cycle through other days and again Grace sits in her chair and invites the children to "Make a semi-circle. Sit down. We'll talk about our questions about mice." She gestures with her hands and smiles. She looks across the room where some children are still coloring at their tables. She is not smiling. They see her look at them with no smile. She pauses. They begin to put away the crayons, quietly chatting to each other. Grace continues with the children sitting. She stands up, picks up a felt pen and asks "What do we want to know?" The children who had been coloring sit in the clustered shape of the semi-circle. Grace bends toward them. One responds with "What do they eat?" She reaches out to the children, sometimes with one step and sometimes three, to where they sit. Her arm moves into a child's space and back again. She moves, stepping and bending, reaching from child to paper. She writes the children's words on the paper, one colour for the question "What do we want to know?" and another for the children's information. She steps again, down to the child with unclear speech, up with his words, repeating them with a grin, and a clear voice of congratulation for his information. She repeats his words and they are transformed into print.

With steps and turns, up and down, with half turns from child to paper, she invites others to comment. With a one-step turn to a child, she invites him to offer his thought. She listens, close to his space. But now there is a pause. "No", Grace's head shakes the "no." Her palm faces him, the universal "stop." He is going the wrong way. No, he must not say what the child before him said. He must not turn that into a "silly sentence." He must risk thinking for himself. She tells the child she will come back. He can have this space/time to search for his own thought.

Pedagogical presence is reaching out to touch, is the resounding resonance between us, the play of voices, the echo of laughter and tears.

Back and forth, moving into and out of the child's space, Grace's actions invite the child to move as she steps back. From thought, to words, to print, Grace's hand will carry the words across the space and on to be shared with the next child. But - the children know they must risk, they too must make a move, and it must be their own move, they must make a step in this pedagogical dance. The teacher has called to the child. The child now must join.

She has invited the children into this circle, drawn them into

> a space where learners can fail, but not disastrously; space where they can venture up to and know their own local frontier of discovery, explore it and then return to the security of more familiar play or practice. (Hodgkin, 1985, p. 24)

A child who never before said more more than two words together at school, even last year when Grace taught him, takes the risk today. Today he speaks 2 sentences. He is a small child, and his voice is small. Grace steps forward and down, close to his face, and smiles.

Later she sits and asks me with breathless excitement, "Did you hear Charles? Did you hear he said two whole sentences?" I listened, waiting. With such breathless enthusiasm more was sure to follow. And more did follow. In the year and a half since Charles had left the refugee camp to come to Canada, he had never spoken more than three words at school. Grace had taught him since he came to Canada. This was the most that she had heard him speak in English.

Pedagogical presence is a silent understanding of the meaning outside the words.

Day after day, the experience of watching / listening, and responding, watching / listening, and responding, again and again, acquires a familiar, rhythmic pattern until it was no longer thought about. Within the rhythm of this routine, the teacher could focus on a child's hesitation, a child and his newly found expressions, another child and that child's love of conversation. Within the rhythm of the routine, when Charles responded as he did, then Grace "knew", with breathless excitement, that she had been learning the "right" responses. She was learning some "right" steps in the move toward teaching Charles to engage in conversation in English and to engage in an inquiry process of thinking.

On another day, in another space, with other children, I watch Helen. I watch as she too invites the children into the to-and-fro rhythm of her steps as they "played" with a new math program. Helen said as she brought out coloured plastic cubes, the ones that make a sucking sound when you pull them apart, that she is "just learning how to use this curriculum." The portable, detachable, section of the program manual was within reach on a shelf, "just in case" she felt she needed to consult it. There was no need to leave the children's space and dash over to the desk to consult a hefty tome! She reached out her arm and with a sweep toward herself, as if gathering children, she invited several to join her. Together they showed others how to make patterns with five cubes of three different colours. With the children she chanted the patterns she made. "1, 1, 2, 2, 3, 3," and "a, a, b, b, a." The resonance of song/language gave voice to the visual, to the unseen thought.

Then she showed the children how to "trick" each other with expectations of pattern gone awry. She gave all the children cubes, and stepped back. We watched as, in pairs, the children took turns making a pattern with one "mistake" in it. Two children "tricked" each other with a twist of Helen's plan. They made no "mistake", and giggled while their partner looked for what they would not find. Helen joined the children in their laughter, in the play of the "trick", the surprise they crafted. She stood alone, then moved into childrens' spaces, alternating moment by moment from the solitude of reflective watching, a surrounding of thoughts and memories; into the spaces where cubes make sucking sounds and children laugh as they discover the "mistakes" planned by their companions.

Pedagogical presence is reaching out to touch, is the resounding resonance between us, the play of voices, the echo of laughter and tears.

I laughed too when a child moved close to my ear to confide in me his crafty trick. Helen's eyes caught mine and, as if speaking for the children she said, "These are some of the things Jane showed us this week." [Jane is a consultant.] Jane had been in the classroom with Helen and the children and Jane had modelled her interpretation of the math program. Today Helen could practice her steps in the new routine of this curriculum, as she took her turn to watch / listen and respond to the children. Their laughter and extended play with Helen's plan showed her "this worked". She came to know more about children learning math. Listening to the responses of the children, and watching them manipulate the materials, Helen "knew" "This works!." Sustained by a rhythmic returning to the watch / listen and respond, Helen connected a myriad strands of knowing into the steps of this dance and re-created curricular form. Permission, even encouragement to make mistakes, and to "play" with the idea of making mistakes, enabled a to-and-fro of exploration with the materials at hand.

The next time I visited, I joined the children near the back of their group on the floor, as Helen sat in one of the two green canvas "director's" chairs facing the children. The children watch her, waiting for the story. As Helen reached for the book, she watched several children who seemed to be inattentive and restless. They slid, inchworming their way back on the slippery floor, toward the edge of the group, slowly coming closer to the shelf of cars and garages. Reminders to stay in their own space were effective only temporarily. I too slid "inchworm-like" toward these children. Helen watched the children, she listened, our eyes met and she continued to read a few more sentences of the story. Then she paused, and invited the two children to sit closer to her. "Come and sit over here," she smiled and gestured to the floor by her feet. I watch as she shifted the place of the children's movements, inviting them to come closer, to her feet. I wondered if they would change their pattern of movement.

Helen watched / listened / and watched again, as she continued reading the story. The two children slid closer and closer to Helen and the book. SLowly they raised themselves higher, closer to the book, smoothly sliding around and up - right beside Helen, their eyes fixed on the pages of the book. They slid upward, unfolding their limbs until they were standing at her elbow, their heads hovering over the pages so that they were sometimes blocking her view of the words. She shrugged her arm and shoulder, and so created a space in which she could see the words. She invited the children to stand behind her elbow. They moved behind and hung their heads over her shoulder.

Pedagogical presence is a silent understanding of the meaning outside the words.

This is the pattern of the children's choreography. They have been invited into this space, close to the book and close to Helen. This is how they know to use this space. This is what they know of an adult's invitation to read with them. Helen has learned, she says, that some of the children are still "lap-readers". Their parents extend invitations to read with them, touching, sharing the intimacy of telling stories. This is an expression of what they already know of the invitation to read. Their teacher knows the closeness these children associate with the reading of stories - the children breathe within her space, and lean into her body.

Pedagogical presence is reaching out to touch through our being.

Helen and the children have choreographed a pattern of steps with the alternating rhythm of "familiar / unfamiliar / familiar", an invitation, reaching out through risk. She has invited the children to share her space. She extends one hand to help the child climb into her lap, and she supports another child's arm with her back. The children know the steps of invitation and intimacy. Helen has watched and listened to see what the children know of reading. Now, in the classroom, while reading to the group, Helen extends an invitation to the children to step into a cyclical dance of relation. She has helped the children to make a connection between their experiences at home, snuggled with their parent in the intimacy of the reading relationship, and the reading relationship within a larger group.

Eventually she would like to help 2 of the children take the risk to extend themselves further into the unfamiliar, into that space in front of her, where the other children sit now, watching and listening to the story from a distance. She does not yet know just how she will do that, anymore than she knew just how the children would respond to a "Chapter Book." However, not knowing becomes an impetus to continue the steps of this cyclical dance: Watch / question, Listen and Reach out; Watch / question, Listen and Reach out. *[Capitals are intentional)*

She continues to "drift around on the edge of their thinking" (Paley, 1986, p. 131) searching for a place to land, if only momentarily. Not knowing, we search within the rhythm of this watch / listen, respond cycle. "As we seek to learn more about a child, we demonstrate the acts of observing, listening, questioning, and wondering" (Paley, 1986, p. 127). We sometimes land in moments so small that they are almost unnoticable - a glance at one child, a shrug to make room, a teacher's arm surrounds a child who leans into her shoulder, a teacher bends down toward a child , steps back and up, carrying child's thought to transformation on paper. We repeat these steps again and again and again. Through these shifts of time and spaces we looking to see what the child does not say. We begin to know that some children need more time and encouragement as we insist that they risk expressing their own thoughts. We learn that "Some of the kids are `lap-readers', wanting to be read to the way they are used to at home", says Helen, whose lap is being sat upon. Thus we are better prepared to take the next steps.

We step as if our teaching practice were a dance. The image of dance enables us to conceptualize our stepping as an act of moving toward a knowing wrought through heart and gut. "That bodily felt quality of inwrought thoughtfulness" which is what Levin (1985, p. 296) names "dance," is the pattern of our pedagogical relation with the children.

We Will Not Know the Dancer From the Dance

I have come to believe that the rhythmic pattern of steps which we take with the children resembles the steps of a dance rather than a linear march. It may be that the image of dance will suggest possibilities for conceptualizing. For example, we may conceptualize with the help of Levin's image of dance, and reason thus: if

"Dance is the founding measure [beat or rhythm]" (Levin, 1985, p. 295), then a bodily felt quality of thoughtfulness is the founding measure of our knowing. Measure is not static quantity in this conceptualization, but rather is the tracing of a pattern of movement, of sound/voice/rhythm, known through the senses of the body. The one cannot exist without the other. The pattern cannot become known without the perception of the body's senses. The dance cannot be without the dancer.

Thus the separation of object, self, and world (other) is no longer definite as we dance between, moving with the intention to seek steps that will guide us through our field of perception. Separation becomes relation of teacher and children in a pattened movement of shifting, elusive boundaries.

Within the dance of this rhythmic relation of parts, the to-and-fro (Gadamer's notion of play) sustains continued questioning. As answers are found, questions arise, leading to more questions. Around and around, moment by moment, questions continually arise out of the context in which we found our answers.

It is this recursive, founding measure which enables a reflective sense of the "coherent existence" of our teaching practice, the "comprehensive entity" in which these particulars dwell (Polanyi, 1969, p. 125). The image of a rhythmic dance is an aesthetic form which safeguards the relation of part to whole. The whole is not shattered. Neither curriculum, nor child, nor teacher; not Being or Technik, none claim primacy. All find place. Voice, face, touch, and silence, all move through the veil which is the illusion of boundary between us. We look toward the particulars of one comprehensive entity - whether that be a curriculum guide, a program of studies, a child, or a class of children, and all the while we are aware that there is more.

Going 'round and 'round (trying not to be running in a frienzied circle) in our attempt to know what to do next, how best to respond to a child at one particular moment, we move "in an inevitable circle . . . that starts from the apprehension of indefinite-definite parts and proceeds to the attempt to grasp the meaning of the whole" (Habermas, 1968/1971, p. 170, citing Peirce).

CHAPTER VII

The Significance of the Research

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

Through the unknown; remembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple tree
Not known because not looked for
But heard, half-heard, in the stillness
Between two waves of the sea.

(Eliot, 1961, Little Gidding)

If, in the phenomenological tradition, we return to thing itself, there we will discover our pedagogical presence. Arriving where we started, we find ourselves between two waves of being.

I remember again, watching my great-grandfather's huge, rough hands gently lifting chicks one by one from their wooden crate and releasing them into the darkness of the chicken coop. As I crouched by the box, he showed me how to do the same. I remember again what it was to be with the child who played with experience of music and language, telling me of "the Death of Harmony". Here, now, I am between the "me" who was, and the "me" who is myself now. I am between my intention to encourage a child's literacy and the child's intention to develop her own meaning. I am between the waves of then and now, and what will be. I am between the child and the Program of Studies.

A retired teacher says

> We are so far removed from being able to empathize and to see the child as a child. That has to come back. How often do we overlook, not see? Presence, that's what it is, you know. There are so many people who see no whole. When you departmentalize, you fragment, specialize, the same as medicine. Why can't we just specialize in children? (Sharon, Journal Notes 1994, p. 271)

She means pedagogical presence is Being of one substance, touching through two forms, not distanced. Pedagogical presence is Being, whole - not fragmented.

> Do you ever get the frightening feeling that we may have forgotten the child in all the discussion of programs and governance and the politics of education? . . . Always we must remember that our primary concern should be the education, development and welfare of children. . . . If we keep the child and adolescent as our focus in our deliberations, we shall achieve positive educational change in the 1990s and into the next decade, century and millenium - for we shall be dealing with education "beyond the bottom line." (Horowitz, 1995, p. 8)

We must remember that our search, in the classroom and through the research, is an exploration of our beginnings,

And the children in the apple tree
Not known because not looked for
But heard, half-heard in the stillness
Between two waves of being.

To forget this is to forget our own childhood. To forget this is to put ourselves at risk of being unable to recognize the child.

Pedagogical Presence: A Relational Form of Being

Sharon claims that we must see the whole, we must know the whole so that we may know the child. The teachers claim we must reach out to touch, we must see the child's face, and the child must know we have seen. We must hear words and meaning outside the words as well as the silences, and we must remember.

The teachers' claim is similar to Berman's (1989) claim described in Chapter II of this study. Presence, he says, requires an awareness of a structure which complements the self/other, body/mind structure of thinking rather than the "self vs. Other" (1989, p. 311). Thus the whole of our experience must be understood as contributing to the meaning of this relational form we call "pedagogical presence."

Philosophers, physicists and mathematicians have been telling us that we must acknowledge the whole/part relation for decades. "The conception of knowledge through indwelling will help to forge the final link between science and the humanities" (Polanyi and Prosch, 1975, p.

37). It is in this manner that we will find the empowerment of our connectedness.

> We have seen that our personal knowing operates by an expansion of our person into a subsidiary awareness of particular, an awareness merged with our attention to a whole, and that this manner of living in the parts results in our critical appraisal of their coherence. (Polanyi & Prosch, 1975, p. 44)

The process of meaning making is as mysterious as the magical spells of the fairy tales we read to the children. We are transformed from frogs to princesses and princes, and back again as we attempt to respond to the children through our teaching practices. Anya's singing-sound-sense, transforming voice to print, helped to clear a path for the journey. We learned from Anya in her classroom, that the rhythmic to-and-fro of "Soundsense, singsound, [and] bloodsong" is how we form the casts of meaning for our teaching practice" (Cixous, 1991, p. 58).

As we live our days with the children and the curriculum, we shape the meaning of our pedagogical presence. We engage in a dynamic forming and reforming of the senses which reverberate through our bodies. Like Helen, we may carry a portion of a curriculum guide to the group of children. We may place it close at hand. We are aware that we would like to teach the children something about patterns this morning, but this is not the whole of our being with the children. If we are to reach them with the concepts of patterns in mathematics, we must reach out to them, quite literally, as Grace and Helen did, stepping to and from the children, carrying their words to be transformed from voice to print.

The teachers in this study have shown us that our understanding of pedagogical presence with young children is an aesthetic experience of rhythmic relations, like that of the dancer and the dance. "At the still point, . . . there the dance is" (Eliot, Burnt Norton, 1950, 1961). And who would know the dancer from the dance?

We carry the techne of the curriculum in the steps of our daily life and ordinary understandings, and create another form, that of a pedagogical relation with the children. Stepping daily through experiences filled with human faces, voices, silence, touch, and memories, seeing with both eyes, that is, seeing with the binocular vision of aesthetic form as well as with the "techne" of curriculum, we continue to understand what it is to be there with young children.

> This vision requires that we invest curriculum with the structure of experience that is aesthetic as well as technological. . . . I suggest that in this double vision will emerge a third form, the relation that exists between them, to be filled with human action. (Grumet, 1978, p. 279)

The rhythmic relation that is pedagogical presence is an example of such a third form - a space/time emerging through the energy of memories, voices, faces; filled with acts of reaching out to touch the Other. It is through the question of pedagogical presence that the third form - the "entre-deux", the relation, comes to real-ization.

As this third form emerges it is important to notice that it is not static. "Neither arrest nor movement. And do not call it fixity" (Eliot, 1961, Burnt Norton, line 64). Rhythm emerges, and the language of images which are conceived from a unity of differences, of sense and senses, begins to emerge. For example, this is the form and the language which enabled me to describe that encounter with "other" which we name "surprise."

> Surprise, like blood, recirculates through practic/se with the rhythm of paradox. With the rhythm of the familiar/unfamiliar, the expected/unexpected, and the childlike/unchildlike holding child and teacher, surprise sustains the pedagogical relationship. (Hill, 1994, p. 350)

As we articulate the aesthetic form of our pedagogical presence with young children, we access the "vision-making", conceptualizing qualities of language which enable the creation of a public form for personal knowing. We are able to generate an image of a spiralling, recursive, and reverberating logic of embodied knowing which enables access to language, tracing the pattern of this logic in a multi-dimensional pattern - a pattern far more complex than the linear dialectic of theory/practice.

> I have touched and been touched, listened and awakened only so much as I have experienced "the living creature that miraculously unites sense and the senses into one vox" and experienced the disturbance of that form, playing with "articulations splitting up that body or reinscribing it within sequences it can no longer control" (Caputo, 1987, p. 150, citing Mallarme').

To Reclaim a Myth

The significance of this reverberating mind/body pattern may be illustrated through a conversation I had with the teachers near the end of the study. We were discussing the existence of a "body of text", a phenomenon which we found amazing, given that when we began, none of us knew how to begin talking about what we knew was there. "I just do it," as Grace said. During our conversations we had not once used the word "reflection." "Do you realize we haven't said that once?" (Grace, Notebook, p. 126) The conversation stopped. She was right. Helen did not talk about reflection either. We had had no conversations in which we used the word reflection!

What then have we been doing, if not reflecting and recalling past reflections? Is reflection not one of the parts of pedagogical presence? What does it mean that we have not used the word "reflection?"

I believe it means simply that we have not used the word. Our "reflection-on-action" is conversation with colleagues, or a moment's thought while standing between the playhouse and the blocks. Our "reflection-in-action" is an awareness of the flicker of an eye, a child's glance. We do not speak of reflecting. For example, Helen was reflecting when she spoke about providing opportunities for the children to have conversations but rather than describe the experience as reflecting, or even thinking, she said that she had to "play" with the idea some more. "One of the things I'd like to create is the opportunity for them [the children] to talk. I don't even know what it would look like. . . . You have to play with it" (Helen, tape transcript Jan. 1994).

Helen's experience of reflection was a to-and-fro of watching / listening / responding, and thoughtful silences. Helen was engaged in a to-and-fro between the curriculum (Program of Studies) and the children. When Grace and her colleague spoke about the two little girls who were plotting ways to stay indoors on a cold day, they were engaged in a to-and-fro of remembering and expecting, hoping and fearing, reflecting, as Schon (1987) might say, both on and in action.

Our experience of reflection is the embodied experience of relation with time and Self and Other. Sometimes we are not directed toward any goal, and therefore our reflection is playful in the sense that

Gadamer speaks of play as a to-and-fro movement not tied to any goal. When we are directed toward a goal, there is still room for play, as Sherry suggested when she said, "Of course Grace never got into any mischief!" Here is space for Grace to offer ideas about little girls who seemed to be innocent of any possible wrongdoing. Sherry would like to know what it looks like in a classroom when they make mischief. She knows Grace will know that and be able to tell her so she might recognize it in her classroom.

So - if all this reflection is happening, why do we not once use the word? I believe it is because the image of reflection which is offered in education discourse is an image which emphasizes "technik" rather than what is organic. For example, Schon (1991) speaks of a "Hall of Mirrors" (p. 355). The metaphoric value of "mirror" is helpful in coming to some understandings, for example in the writings of Lacan (Grange, 1989), but it is inapproriate for us in the classroom where reflection is an experience of embodied relation.

It may be helpful to illustrate the difference through a return to the aesthetic form. We might follow the lead of the children into their worlds, where some mothers have parking meters beside their beds, where ice is melted cheese, and the playful music of pots and pans is the "death of harmony," where children tell us they "hear us with their hearts" and remind us that the "sun is allowed everywhere."

Articulating an aesthetic form through which to conceptualize pedagogical presence is an act which engages "the power of aesthetic form to call fate by its name, to demystify force" (Marcuse, 1978, p. 51). Calling on this power I believe will enable us to demystify reflection in teaching practice. (Although perhaps the phrasing which would more appropriately indicate my intended meaning would be to "re-mystify" the force of reflection.)

As an example of how the aesthetic dimension may demystify force, I would like to return to the myth of Narcissus. I believe that the aesthetic form, revealing an organic image of rhythmic relations, allows us to recover an ancient understanding of reflection.

Ovid says that Narcissus looked into a pool of water and fell in love with the image he saw. When Narcissus reached out to touch the image, he first thought he was reaching out to another person. He wanted to possess this person and continued to reach, even as he realized it was himself he was attempting to grasp.

> Oh, I am he! Oh, now I know for sure
> The image is my own; it's for myself
> I burn with love; I fan the flames I feel.
> . . .
> His tears rippled the pool, and darkly then
> The troubled water veiled the fading form, (Ovid, 1986, Lines 463-488)

What is the understanding that Ovid intends in this telling? How does Ovid's understanding differ from the understanding of reflection conceptualized through the metaphor of mirror which has dominated our academic discourse?

Narcissus sees himself reflected in the still water, as we would looking into a mirror. However, Ovid tells us that the water is disturbed by Narcissus' tears, and the elusive image fades. A mirror is not disturbed, does not respond with ripples to my tears. My image does not fade when I look into a mirror. I cannot respond to warmth or bone chilling cold when I touch a mirror.

Ovid's tale of reflection is an organic tale. I believe he is suggesting that reflection is an act of reciprocal relation. It is when we fail to understand the nature of our reflection that we place ourselves at risk - as Narcissus did.

When we cannot understand our Self in relation with Other, we endanger the life of the Self. "I could wish my love were not so near! . . . So by love wasted slowly he dissolves" (Ovid, 1986, lines 469 & 492).

We have replaced the organic and dynamic image of our mythology with the "technik" of the reflective mirror, and we have lost the understanding that reflection is an act of being, a reciprocal relation of life. The teachers in this study have articulated a look into something other than a mirror. The teachers and I believe that the experience of reflection is entwined with the experience of coming to face with a child, reaching, listening, and remembering. With these experiences reflection reverberates through our mind/body, and finds expression through aesthetic form in the rhythmic dance of relation described so long ago by Yeats.

Let Go of the Mirror

I would suggest that it is helpful to let go of the mirror, to get out of the "boat" that it is, and get in the river. There, in the river with the children, the rhythmic pattern of an organic movement forms and traces the "dwelling-in" of our encounter with curriculum, self, and child(ren). It is there in our "dwelling-in" place that we find living form for our reflection. Reflection reverberates through our mind/body when we look into the face of a child and see in the spark of her eyes that we are understood, when the child crawls up the arm of the chair to sit on our lap and we shift ourselves and the book, so that all are touched and held.

Contrary to what Russell and Munby (1991) suggest, there is no "framing" or "reframing" in our experience of reflection. We face the child, but the child also faces us, we touch the child as he sits in our lap, and we are touched by the child. The boundaries of our relation are not definite. Where would the frame begin and where end? And would the frame serve to contain the image? And what value would there be anyway in containing the image?

We know with the same near-madness what Wiseman's character Abraham knew - that in our voices are the voices of the children, and if we endanger that awareness we will hear them weeping. To deny the reciprocal relation of reflection in the face of the child is to deny the Being of the Other.

A Politic of Public and Private Codes

> Beginning again, I would again
>
> be wary of names; they are nothing but social tools, rigid concepts, little cages of meaning assigned, as you know, to keep us from getting mixed up with each other. . . . But, my friend, take the time to unname yourself for a moment. (Cixous, 1991, p. 49)

We, the teachers and I, have been wary of names. (Charles Taylor cautioned us about those "iron-caged" bodies of knowledge.) With nothing to prevent us from becoming mixed up with each other, we have connected with theory and practice, with self and other (child, colleague, rememberances) in an interdisciplinary multiplicity of discourses. An interdisciplinary scholarship has enabled many voices to make what Cixous (1991) called "soundsense", to move our thinking beyond the hegemony of the discrete sense, such as the visual, what Levin (1988) calls the "optical paradigm", an "epidemic pathology" (p. 469).

The "epidemic pathology," which is pervasive throughout discourses, has been named, in a moment of frustration, "damned theory" by one of my colleagues. However, we do take the time to "play" with the unnaming of "damned theory." The to-and-fro of naming and unnaming engages us in creating meaning in the space between the named (theory) and the known (practice). For example, on an occasion when a few colleagues met together to attempt to connect the public language of new directives from the district administration with their daily practice, and attention was not directed toward the person giving the workshop, I lightheartedly asked those at my table, "Are you present?" [I must have learned this from the children, perhaps from the child who said to another, "You hoo! Are you there?"] The person presenting the workshop overheard the question, as teachers often do overhear their students' extraneous remarks, and responded with a dramatization of "presence." (Most of my colleagues know about my research topic and are frequently prepared to take up and play with the idea.) *Presence,* this time, was shown to us by the presenter of the workshop with what I would like to call a

"Grand Gesture." With a ballroom stride, legs and arms reaching across a space with swift grace, he was there beside our table. Someone suddenly said, "Ah ha, proximity!" A flourish of arms completed the stride, and the turn of a head toward the audience (our fellow colleagues) was a grin, a knowing nod, eyes now turned toward the group of colleagues needing a "teacher's presence." Laughter all around confirmed recognition of the act. We laughed knowing that presence meant more than proximity. Presence was dynamic, moving, swift, reaching across a room, a searching gaze with sparkling eyes and a smiling face looking for a landing place.

Perhaps there has been a little too much "Teacher Effectivness Training" in our repetoire, and like actors on break, having played out that scene, we exaggerate and tease the role. With the public language of Teacher Effectiveness Training, the parts were isolated, labled, and "presence" became "proximity" - yet we knew presence was more than proximity. Presence was shown to be a matter of listening, watching, of moving in and out, sometimes quickly, when observations reveal "something not quite right here" (Kayrn Cooper, Journal Notes Feb. 1995). With a "ballroom gesture" our colleague affirmed the transcendant connection of movement/relation with language. Eyes, face, a gesture of reaching out, the laughter of voice, these signified the meaning. This is the private code of the pedagogical presence in which we dwell.

However, it may be time to make the private code public, and to re-form the public code such as we did with the "analytic notebook" and the language of Action Research. Unless we are able to convey an understanding of what it is to be pedagogically present with young children, and to re-form the language of those who do not have the opportunity of being with young children each day, we may find ourselves and the children spending our days within a framework designed by the hegemony of "Technik" - structures of glass and steel, like Sylvia Ashton-Warner in Teacher. (1963) who tells of a similar concern. On a visit to see the new school, built on the site of the old school she had taught in, she recalls a moment from a day spent in the "old" school. A child had come crying to her because his castle had been broken. "That's why somebodies they broked my castle for notheen." She writes that her unsaid response had been "Nor all your tears wash out a word of it" (p. 224). Now, standing at the "new" school, she writes

> I look across the shining floor through the wall-length window, past the nearby walnut tree to the earth site of the prefab. It really is true that it has gone. It's just absolutely not there. Yet that rocky, raftered little barn with its melting frost and its vociferous company has housed my own castle. . . that I had

> built as spontaneously as any of my Little Ones; block on block precariously, turret on turret dangerously, with archways, stairways and defending cannon . . . and now all I can see through this elegant modern window is an area of earth in the grass. . . . That's why somebodies they broked my castle for notheen; somebodies. . . .
> Nor all your tears wash out a word of it. (p. 224)

All your tears will not undo what has been done by the builders. The castle of wood and frost, filled with the spontaneity of life, could not be found in glass and steel. The small bit of life remaining was framed and contained. Hers was not the place of the builder, any more than was Helene Cixous'. "Sea you return to the sea, and rhythm to rhythm. And the builder: from dust to dust through his erected monuments" (Cixous, 1991, p. 57).

Writing the Language of Presence:
Sustaining a Community of Early Childhood Educators

Having created form, (a public language) we are now able to share what was previously an aspect of our tacit knowing, half-heard, in the stillness between forms of Being. (Between the technique of curriculum guides, the children, our colleagues.) Grace says,

> It's a relief. It's a relief to be able to talk with someone who understands Early Childhood philosophy. It gives us support between teachers. We've been trying to do this since we started teaching and now it's a relief. (Journal Notes, 1995, p. 165)

Another teacher explained that the time we have spent together in this research has been an opportunity for her to develop a way to talk about

> the way we have always worked to connect what kids can do with the curriculum. As opposed to teachers like Joe and Susan who use a technical approach. Susan said to me before school started, "These are the **perfect** spelling books!" They were published in 1979! **Perfect**?! They're more interested in the books than the kids. They won't take the ESL kids or the adap' or opp' kids. (Journal Notes, 1995, p. 165)

This teacher believes that the work she has contributed to the research has enabled her to better and more confidently articulate her pedagogical relationship with children and curriculum. She believes this an important factor in the finding of support among her colleagues. Without an ability to share an understanding of a philosophy, it is difficult to share support. To share understandings enables us to reach out to each other through the boundaries which we perceive to delineate difference, and thus to change our own practice and the practice of others - even if it is slow change.

Even after we recreate a shared meaning and the text of a public code exists, the new form is not always the familiar. As Sharon said, laughing and looking at her language now distanced, at arm's length on the page, "Did I really say this, these words of wisdom?" She asks to take these words home, and tucks them away. Yes. These are Sharon's words. She tucks them away with a smile on her face. Later she will recognize them through their disguise of black ink on white spaces. Then they will be returned to me - although that does not imply that they belong to me now. I am simply their guardian for now, with the responsiblity to share them.

The words are returned to the speakers. The research returns to question within the places of our "dwelling-in", and thus again we focus our energies on the teaching and learning of children. Perhaps in this way we will be better able to learn how to help children learn, and to understand how each fragment of the experience of being pedagogically present relates within the greater whole. Perhaps we will be better able to articulate this experience and thus to create a community in which we can support each others' learning.

We have formed the language of this research study through diverse public languages (discourses) such as conversations with children and colleagues, literature, and even "damned theory." An awareness of diverse languages has made it possible for us to name and un-name, to re-form what was difficult to question and to make presentable in the empirical and intrumentalist traditions of past decades. We have perhaps found in this decade what others looked for when they wrote 25 years ago that,

> Researchers in education must never lose sight of this. All their quantifying, all their correlations, all their control groups, will add up to a sterile set of mulish charts if they ignore the role of the teacher. Teaching is nine parts art and one part routineness. . . . Nor will any dissertation ever discover the magic that makes Miss Blandish a delight to her students. Let us not reduce Miss Blandish to a standard deviation. . . . Let us kneel before the witchery of the good teacher as we would before Mozart. Let us not impale her on a specimen board and remove her wings. Let her soar. (Farrell, 1996, p. 2, originally published in 1971)

We are no longer subject to a "tryanny of form" (Marcuse, 1978). The post-modern tradition of thought in many disciplines and logical structures has enabled diversity, thus we may learn as Prigoigine and Stengers point out, that

> No single theoretical language articulating the variables to which a well-defined value can be attributed can exhaust the physical content of a system. Various possible languages and points of view may be complementary. They all deal with the same reality, but it is impossible to reduce them to one single description. . . .
>
> The real lesson to be learned from the principal of complementarity . . . consists in emphasizing the wealth of reality which overflows any single language, any single logical structure. Each language can express only a part of reality. (Prigogine and Stengers, 1984, p. 225)

Complementarity recognizes no privlege of teacher voice over child voice, or theory voice over teacher voice (Those who do not know what Prigogine and Stengers mean, who are applying some other structure of knowing, will see their logical structure tossed from the experience of the child-teacher relationship. (They might even find it on a shelf in a storage room.)

Between Forms of Being: An Existential Ethic of Pedagogical Presence

We are at a crossroads in our thinking in the western world. "Janus-faced", we look past and to the future, invoking old gods and the new sciences. We must acknowledge the ambiguity of our humanity, our "entre-deux" as Beauvoir (1947), describes it. Within this space of ambiguity which is the context of our being, we may play! That is, we may move to-and-fro between the multitude of possibilities which surround us.

An example of this "entre-deux", or connectedness, is found in Prigogine and Stengers' book - titled La nouvelle alliance. Immediately the title in French conveys an image of connections, even for those who are not familiar with the French language. "Alliance" in French and English have similar meanings. I was disappointed to see that the English title was changed to Order out of chaos: Man's new dialogue with nature. This title suggests yet another dialectic, a repeat of the subject/object separation of man and nature. I am disturbed with what seems to be an introduction of dualities rather than an attempt to convey the original title's meaning of a commitment to connect. Where is the whole in the English title? The difference may be subtle, but I believe the translation carries a message which suggests difference rather than relation. [I would be more inclined to accept a substitution of "dialogue" with "play", so that at least Derrida's concept of a play of differences could be encouraged.] A shift in thinking such as that described by Polanyi and Prigogine and Stengers, a shift that encouraged the search for connections and relations would be consistent with thinking in disciplines other than education, (Berman, 1989; Levin, 1985, 1988; Merleau-Ponty, 1966, 1968; Nietzsche, 1961, 1969; and Polanyi, 1958, 1966, 1969).

Beauvoir claims that an ethic (une morale) is associated with the realization that we live within the space-between-which-connects. The expression "entre-deux" is similar to Derrida's "differance" - both emphasize the to-and-fro-between, rather than the boundary surrounding Self. There is no "wall." There is a semi-permeable membrane, and thus we may touch and be touched by the Other.

When we are present, we live in a relation of memory, voice, face, touch, and silence, Self and Other. Our days are spent dwelling in a relation of encounter with Other. To be pedagogically present is to dwell between these beginnings and endings of self and other. It is in the to-and-fro movement **between** this dwelling space of self and child that we experience pedagogical presence. It is perhaps as Helen said it was.

> More feeling than something you could describe. Peter said it was like walking into magic. Something that comes out of all you do. Finally all this stuff you've done, this little glimmer lets you know it's right. (Notebook, 1994, p. 61, Journal, 1995, p. 23)

To experience the death of harmony, and then smile, to learn to see a child skate on melted cheese, to move in a to-and-fro step with child, voice, and text, as you transform voice to print, to shift your shoulder and create space for yourself and the child to see the book, to envelope a child who knows only the intimacy of "lap reading"; these are not straightforward tasks. These are the tasks of our everyday life in classrooms, our ordinary tasks.

A Question of Daily Life and Ordinary Understandings

It is essential, Greene (1988) advises, that we challenge claims to an epistemology of practice that does not respond to the "domains of ordinary understandings, . . . the language of daily life" (p. 54). She cautions educators that they must be aware of the relationships between the "demands of society and the requirements of human growth" (p. 53). Without this awareness, she suggests that our public space will be action "governed by technical rules based on empirical knowledge" (Greene, 1988, p. 54 citing Habermas).

Teachers are concerned about how they manage to be pedagogically present with an awareness of the relationships described by Greene. For example, in Alberta, at a 79th Annual Representative Assembly, the Alberta Teachers' Association (ATA) passed resolutions which are intended to restate an epistemology of practice which responds to the domain of the ordinary understanding that teachers and children need to be together in groups which enable the development of pedagogical relations.

> 58/96 (Long-Range Policy) Provincial Executive Council
>
> BE IT RESOLVED, that long range policy 7.A.25 be amended to read - "The Government of Alberta should increase substantially its funding to school boards to provide for adequate professional staffing of schools so that an average weekly instructional time of 20 hours and an average class size of 20 students can be realized.
>
> Note - The Kratzmann Fact-Finding Commission is no longer familiar to the majority of our members.
>
> *7.A.25 The Government of Alberta should increase substantially its grants to school boards to provide for adequate staffing of schools as called for in recommendation 1, parts (1) and (2) of the Kratzmann Fact-Finding Commission. [1979/80/82/89]*
>
> (ATA, 1996, p. 40)

> 61/96 (Long-Range Policy) Provincial Executive Council
>
> BE IT RESOLVED, that long-range policy 7.A.29 be amended to read - "The Department of Education should introduce into the school financing program sufficient funding to enable school boards to establish and maintain a maximum of 20 students per classroom teacher for Early Childhood Education and grade 1 classses." (ATA, 1996, p. 41)

These resolutions are statements of an awareness of the play of difference between "Technik" and the humanity of Being/being pedagogically present with young children. They are statements affirming the necessity for opportunities of relation between teacher and child. It is discouraging to see that this statement has been made since 1979, with no response.

Can We Teach - Can We Learn to be Pedagogically Present?

I have been asked, "Can you teach someone to be pedagogically present?" In a seminar session at the Conference of the Canadian Society for Studies in Education (CSSE) in Montreal in June of 1995 this question was asked and discussed. The claim I made for the presentation was implicit in the title, which was, "Teacher's Work: Pedagogical Presence". It is our job to be pedagogically present. It is my hope and expectation that we are able to teach ourselves and others to be present with young children.

However, this claim does not answer the question, "Can we teach someone to be pedagogically present?". I did not answer the question then, and the answer which I offer now is not my own, it is the answer which emerged from the conversation which took place during the presentation and after.

The context of this conversation is significant, and so I would like to describe it for you. As I walked down the hall to the room in which the seminar was to be held, it occured to me that nothing in the program indicated whether this presentation would be offered in English or French, and since this was Montreal, an assumption could be made either way. I walked through the door of the classroom and immediately was asked, in French, whether the presentation would be done in French. I responded in French that since I wrote in English, I would prefer English, but I would be happy to answer any questions and to discuss the paper in French. The response was offered in French, that this would be OK, since I seemed to understand. I did not at first know what was meant by this response. What did he mean, "understand?" I knew the words, but once again, I asked myself, what is the meaning outside the words? It was not until later in the dialogue that I understood.

The group of approximately 15 was composed of people from a variety of linguistic and cultural backgrounds; French speaking, Arabic, Muslim, and English speaking. Most were educators of teachers, some were teachers. During the presentation and following, they related several anecdotes which clarified not only a response to the question of teaching pedagogical presence, but the asking of the question itself. Thus the dialogue offered an opportunity to answer the question through a return to the question itself. (Once more we were returned to the ethic of the question.) For example, a teacher-educator told of his experiences as someone from an Arab culture, attempting to understand both the language and the gesture of a conversation. In the Arab culture, "no" is signified with a nod of the head. He was aware that in Western culture, a nod signifies "yes", thus, he explained, when the meaning of a conversation is ambiguous, the gestures may be critical and we must attend to all aspects of language if we are to convey meaning when we are with our students, no matter their age. This was, for him, one reason to be discussing the meaning and significance of pedagogical presence. Another teacher-educator commented that in our schools the same situations exist and it is this knowledge, and these skills of awareness for which we are preparing student teachers.

We began to understand that we were all talking about a willingness to be open, that is, to watch and listen non-judgementally, accepting and responding to each other's communicative intent. Not to do so could lead us into moments of embarassment, confusion, self doubt, anger, and unwillingness to continue. Thus the answer to the question of whether or not we can teach someone to be pedagogically present became the shared understanding that **we have no choice but to be pedagogically present** if we are to hear and understand each other. We not only have to be pedagogically present with the children, but with each other as well. The differences among us are such that similarity of language is insufficient for understanding. Language is gesture as well as word - but - a nod may not always mean "yes", thus we must see the face, and look for the gesture - a reaching out or a withdrawal. We can only do this through an awareness of our encounter in the presence of the other.

Can we teach student teachers to be pedagogically present? Is the answer to that question not already made implicit through the establishment and continuation of practicum programs? Have we not assumed that student teachers can learn to be pedagogically present, and that one significant condition for this learning is that they be in the child's space, in schools?

I asked Grace what she thought.

> Many student teachers are capable of being this way immediately, but many are too scared. The last one I had was a mom with an 18 year old handicapped child. She could teach and discuss like we do. And she's had 2 job offers. She's a confident lady who knew what she was getting into. Whereas another student teacher was too immature. She didn't have the experiences. Mind you I've had older adults who should've had experiences and they haven't been able to be this way. (Journal Notes, 1995, p. 166)

When we begin as student teachers, we may simply stand looking, without the insider appreciation for seven year olds and their knock-knock jokes, without an awareness of the steps necessary to transform routine into a rhythm of relation. Perhaps when we begin, we are aware of the "unmanageable ambiguity of background commonsense" (Varela, Thompson & Rosch, 1991, p. 148). We may have that knowledge in the form of awareness, and feel overwhelmed and confused. We know when something is not as it ought to be. We know when we are "missing something" even though we may not be able to name it. It is the knowledge of how to transform this awareness which is the challenge in the classroom.

Here is a beginning, "in fact, the very essence of creative cognition" (Varela et al, 1991, p. 148). Here is the space / time for the development of what Habermas describes as practical wisdom. Beginning with something we know "within whose horizon reality can first appear as something", that is where we discover our "knowledge constitutive interest" (Habermas, 1968/1971, p. 176). Talking and acting together, action and conversation, he claims, help to generate a "practical wisdom" (p. 177).

Because diversity creates necessity and opportunity for learning to be pedagogically present, perhaps we should not be asking whether or not we can teach student teachers to be pedagogically present? Perhaps we should be asking who is the "**we**", and **how** we can teach? Will "we" be teachers and school staffs as well as universities and university staffs? Will we support collaborative efforts to nurture student teachers with connections to schools from the time they enter university?

In what variety of ways can we provide student teachers with opportunities to be pedagogically present? How can we act in ways that are pedagogically supportive, guiding student teachers through opportunities to be pedagogically present with young children of diverse backgrounds and abilities, hoping that they will learn - expecting that some will learn more quickly than others, some with more or less difficulty than others. How many ways can we create opportunities to enagage in dialogue with student teachers so that we help them to question and to return to the question, to learn to expect no closure and no certainty, but always to remain engaged in the process with supportive colleagues.

Conclusion: Fundamental Principles

An Obligation to Be Real

I believe it is through pedagogical presence, dwelling with the child, that we become "**real**" teachers. Perhaps a children's story, The Velveteen Rabbit, helps to explain what I mean.

> "When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."
> "Does it hurt?" asked the rabbit.
> "Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."
> "Does it happen all at once, like being wound up," he asked,"or bit by bit?"
> "It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't happen to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. . . . It lasts forever. (Williams, 1983, pp. 4-5)

It would seem that through living in relation with an "other", the object (toy,) ceases to be objective (a toy), and in its place comes into being something different, a little Rabbit, pregnantly alive with possibilities.

> Later, left outside the garden shed to be burned with the other toys gathered up by the nanny, the rabbit shivers tearfully.
> And then a strange thing happened. For where the tear had fallen a flower grew out of the ground, a mysterious flower, not at all like any that grew in the garden. It had slender green leaves the colour of emeralds, and in the centre of the leaves a blossom like a golden cup. It was so beautiful that the little Rabbit forgot to cry, and just lay there watching it. And presently the blossom opened, and out of it stepped a fairy. (p. 23) . . . And she came close to the little Rabbit and gathered him up in her arms and kissed him on his velveteen nose that was all damp from crying. . . . "Now you shall be Real to everyone." And she held the little Rabbit close in her arms and flew with him into the wood. (Williams, 1983, p. 26)

To dwell in relation with another may bring tears, as the Velveteen Rabbit learned. To dwell in relation, dwelling-in the world, is to cry and to forget to cry. To live in relation, to in-dwell, is to become Real.

We have returned from that journey we set out upon, through the Janus-faced gates of this century's post-modern knowledge structure. We have returned to arrive at what we have been trying to do since we started teaching, and are relieved to know the familiar for the first time.

The ethic of questioning prompted a beginning, and the ethic of play sustained the moves through a play of methodologies. It was, as I imagine Caputo might say, a "play of difference [which] is not oppositional difference, but let us say, differential difference, the pure play of multiplicity, becoming, and chance" (1993, p. 47).

An ethic which recognizes this play of difference has been critical. This play of differences "open[s] up ethics to the inevitable difficulties of life" (Carson, 1996, p. 18). "Difficulties are to be expected" my colleague says. Thus we understand ethics not as an ethic which begins with a capital "E" and thus removes itself from the ordinary, saying "Notice me, I am something special." Ours is an ethic of ordinary life, the kind we recognize each morning as we enter the school and encounter the children. Because I am with the child, as teacher, I am "obligated," Caputo (1993) would say, to respond within the horizon of the child's experience. "Obligations happen for the while they happen and then fade away. That is all there is to them. But that is enough. They do not need to last forever" (p. 237).

The teachers who participated in this research have chosen to be obligated. Helen says, "If we believe it is important to be present with the children in these ways, then we structure our schedule in certain ways" (Notebook, p. 109). Not all teachers believe this is important, and not all teachers choose an ethic of being with children, although they are in schools with children. Some teachers choose to look over the heads of the children who are attempting to talk with them, some choose to teach from books which hold no interest for the children, whose pedagogical value has been determined inadequate by the boards employing them.

To-and-fro, in each encounter with the Other (who does require a capital "O" since s/he is special and must be noticed) we have articulated that which becomes visible through the hermeneutic process, the biographical remembering, and the act of reaching to connect. As one meaning elicits another, the biographical, the phenomenological lived experience, and the hermeneutic are transformed and transformed again.

Listen to and Speak a Language of the Senses

A language of the senses reverberates through bodies and time. It is an expression of the rhythmic logic of our body's inwrought thoughtfulness, that which enables children and teachers to sustain a pedagogical relationship. This language of the senses may enable teachers to make visible what we know, and to share this with student teachers, with parents and the communties in which we live and work. Perhaps we will be better able to argue our case for the allocation of funding to schools so that resolutions made by provincial professional associations will become more than words on paper.

Reclaim the Myth of Reflection

Perhaps we will recover an ancient understanding of reflection as an organic act of reciprocal relation.

Through that image of reflection we may understand the emergence of a third re-forming of our teaching practice, neither aesthetic or technological, not child-centered, or curriculum based, but a form of practice that emerges out of relationship.

Connect Through Traditions

This study has left untouched vast realms of literature which relate to the question of presence. For example, we might investigate aspects of western philosophy which explore the concepts of chaos[12], and self-in-relation. This may help to further develop a language through which we might articulate what is unique about teaching and children learning. It would be helpful to be able to speak of teaching and learning without stumbling over meanings derived from languages intended to speak of medicine or anthropology, or the social sciences.

> In our age, in which the true meaning of every word is encompassed by delusion and falsehood, and the original intentions of the human glance is stifled by tenacious mistrust, it is of decisive importance to find again the genuineness of speech and existence as We. This is no longer a matter which concerns the small circles that have been so important in the race in all places with genuine We-ness. Man will

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[12] "Chaos, *khaos, khaino*, means `to yawn'; it signifies something that opens wide or gapes. We conceive of *khaos* in most intimate connection with an original interpretation of the essence of *aletheia* as the self opening abyss (cf. Hesiod, *Theogony*)." (Levin, 1988, citing Heidegger, *Nietzsche*, II 6, p. 170).

> not persist in existence if he does not learn anew to persist in it as a genuine We. (Buber, 1965, 1988, p. 98)

An investigation of Eastern philosophy and languages also may assist. For example, in Thai, there is no word which can mean "I" by myself. There is only "I" in relation to my parents, my job supervisor, my spouse, my child. Each "I" is a different expression of relation.

Perhaps in these ways we might continue to understand that third form of existence, the relation, which is the essence of pedagogical presence. Again I am reminded what Aoki (1993) said about life in the classroom, that it is a life "lived in the spaces between and among . . . where something different can happen or be created" (p. 69). Perhaps in these ways, this research will help us to become "real teachers."

Dear Reader,

Goodbye

> I hope you have a good time with the other children next year and I will miss you very much. I promise that you will be in the middle of my heart for sure so that means I love you.

(A letter written by a child in kindergarten at the end of a school year.)

and remember

> Knowledge of the object, impossible without idealization, is merely the freezing of an existential state. It puts an end to the personal plenitude achieved in the encounter, in relationship, in the covenant between single ones.
>
> (Buber, 1968, 1988, p. xiii)

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Appendices

TEACHER CONSENT FORM

April 3, 1995

Anne Hill
Graduate Student
Department of Elementary Education
University of Alberta, Edmonton
T6G 2G5

Dear ______________________,

As part of my doctoral dissertation, I am investigating the meaning of pedagogical presence for teachers of young children.

The purpose of this form is to request your participation in research for this study. Participation is voluntary and you may withdraw at any time. Pseudonyms will be used to resepect confidentiality.

The research for this study has develop from our collaborative teaching in your classroom, and from the observations and notes made throughout that process. In this study, conversations will enable discussion of the observations and notes from the collaborative teaching. These discussions will be interpreted, and this writing willitself be discussed in conversations held at mutually convenient timeas and places.

The research will be use as part of my doctoral dissertation.

Please sign the form below and return to me. If you have any questions, please contact me at 454-2848.

Sincerely,

I agree to participate in the research study titled What is pedagogical presence for the teacher of young children? An inquiry into its meaning and significance. I understand that participation is voluntary and that I my withdraw at any time.

signed ____________________________

Parental Permission Letter for Teacher Interviews

April 3, 1995,
Anne Hill
Graduate Student
Department of Elementary Education
Faculty of Education
University of Alberta, Edmonton
T6G 2G5

Dear ______________________,

During the 1993-1994 school year, I worked together with your child's teacher in his/her classroom. This school year, as part of my doctoral dissertation, I am investigating what it means for teachers to be with young children in an aware, caring, and supportive way.

This letter is to request your permission to talk with your child's kindergarten / grade one teacher about her teaching and interactions with the children during the time that we were together. The purpose of our conversation is to understand how teachers learn to respond to children in ways that are helpful to their learning.

Schools are not identified in this project, and the teachers' names will be changed in order to respect confidentiality. The research will be used as part of my doctoral dissertation.

If you feel the conversations may have included and incidences regarding your child which you do not wish to have inluded, please notify me and we will remove the references of concern.

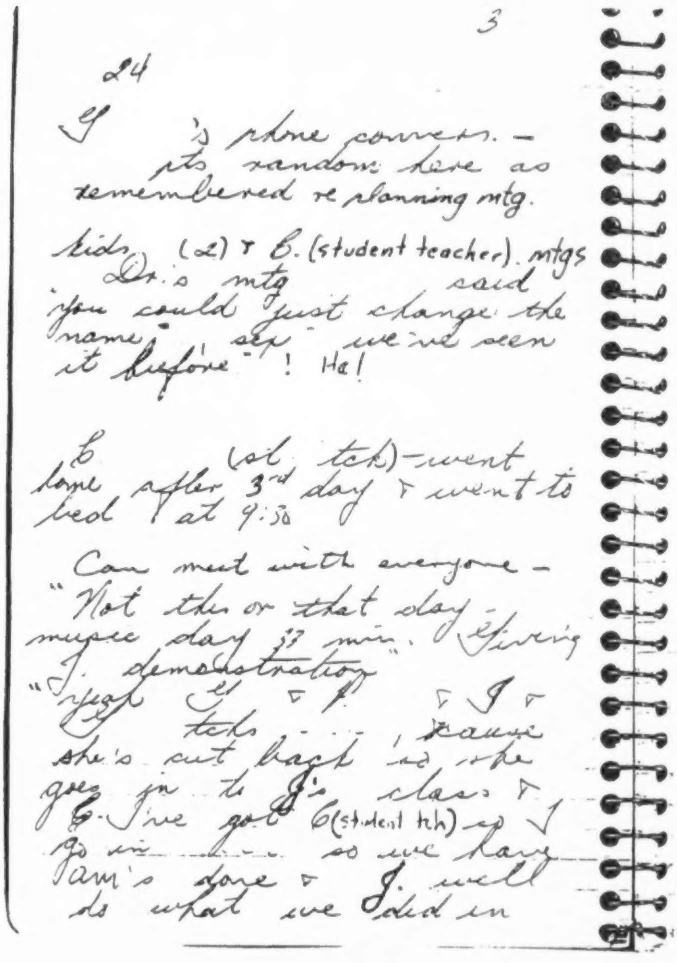
Please sign the form below and return it to your child's current teacher by the last school day in April. You may call me at 454-2848 to ask any questions which you may have.

Sincerely,

I agree to give permission to Anne Hill and my child's teacher during the 1993-94 school year, to discuss teaching practices which occured during that term. I understand this is for the research study titled What is pedagogical presence for the teacher of young children? An inquiry into its meaning and significance.

Signed___________________________

"The We: Collaborative Participants in the Plan"



3

24

G 's phone convers. —
its random here as
remembered re planning mtg.

kids (2) & B. (student teacher). mtgs
Dr.'s mtg said
"you could just change the
name" sez "we've seen
it before" ! Ha!

B (st. tch)—went
home after 3rd day & went to
bed at 9:30

Can meet with everyone —
"Not this or that day —
music day 37 min." Giving
J. demonstration
"yeah G & P. & J &
tchs . . . , 'cause
she's cut back so she
goes in to J's class &
B. I've got B (student tch) so I
go in . . . so we have
Pam's done & J. will
do what we did in

the pmis

Past recalled into now

managing the "we"

INTERVIEWS

PPPP:

You were talking about struggling with the kids in a circle. In terms of you playing the teacher role but really not wanting that was some of the things that I kept struggling with in your classroom. Like ---- was an example, I actually withdrew from ---. I consciously made the decision not to ever intervene with ----, because I would exasperate the situation rather than improve the situation. So, all these struggles .... how to get the girls in the corner to stop talking or do you just let it go. there is always this on going sort of you know....

Anne: Should I say something or should I not?

PPPP: Exactly, and I think, I don't know what that is. I think maybe because of that sense of one authority figure, or I, I don't know, I don't know. But then you were talking about the possibility of friends in x's classroom. Where you looked at the children and they were sort of doing their thing. How do you balance this by allowing some spontaneity maybe but still being selective. Like We are still selective in what is permitted to be spontaneity. I will let children be spontaneous but it still has to have some direction on it. That was what I was sort of thinking about where in my classroom one of the things that happened the afternoon group one day took the big book and they hadn't come to the circle yet and one child sat in the green chair and they were sitting there reading it. The whole group, so I chose to join them and be part of the circle rather than the leader but I was still the leader because I was making the decisions. So then it was in reference to running while playing Spider pancakes and how that spontaneity wouldn't be permitted because it wouldn't fall within the patterns of the rules of the classroom. So what is spontaneity sometimes in the classroom? There is still a boundary on spontaneity of what we permit and what we don't permit. so is that spontaneity??

~~Anne: How do we look at spontaneity? Because~~

"The We: Collaborative Participants in the Plan"

Anne: How do we look at spontaneity? Because just when we first started to talk about it you used the word balance and spontaneity in the same sentence. Where does spontaneity fit in the balance? And what is the pattern if you start talking about that and start to think about what you said about teacher directed

PPPP: Maybe it is not teacher directed, but teacher permitted or permission is given. In some way I gave permission. By joining along with them on the floor was a sign of permission. That this was good, that they could do this, that this was acceptable.

Anne: It was a different kind of direction

PPPP: right, they created the situation, they started it and I allowed it to continue. But I was still in a position of power to let it go or not let it go. The adult still plays that decision making. That final, sort of permission.

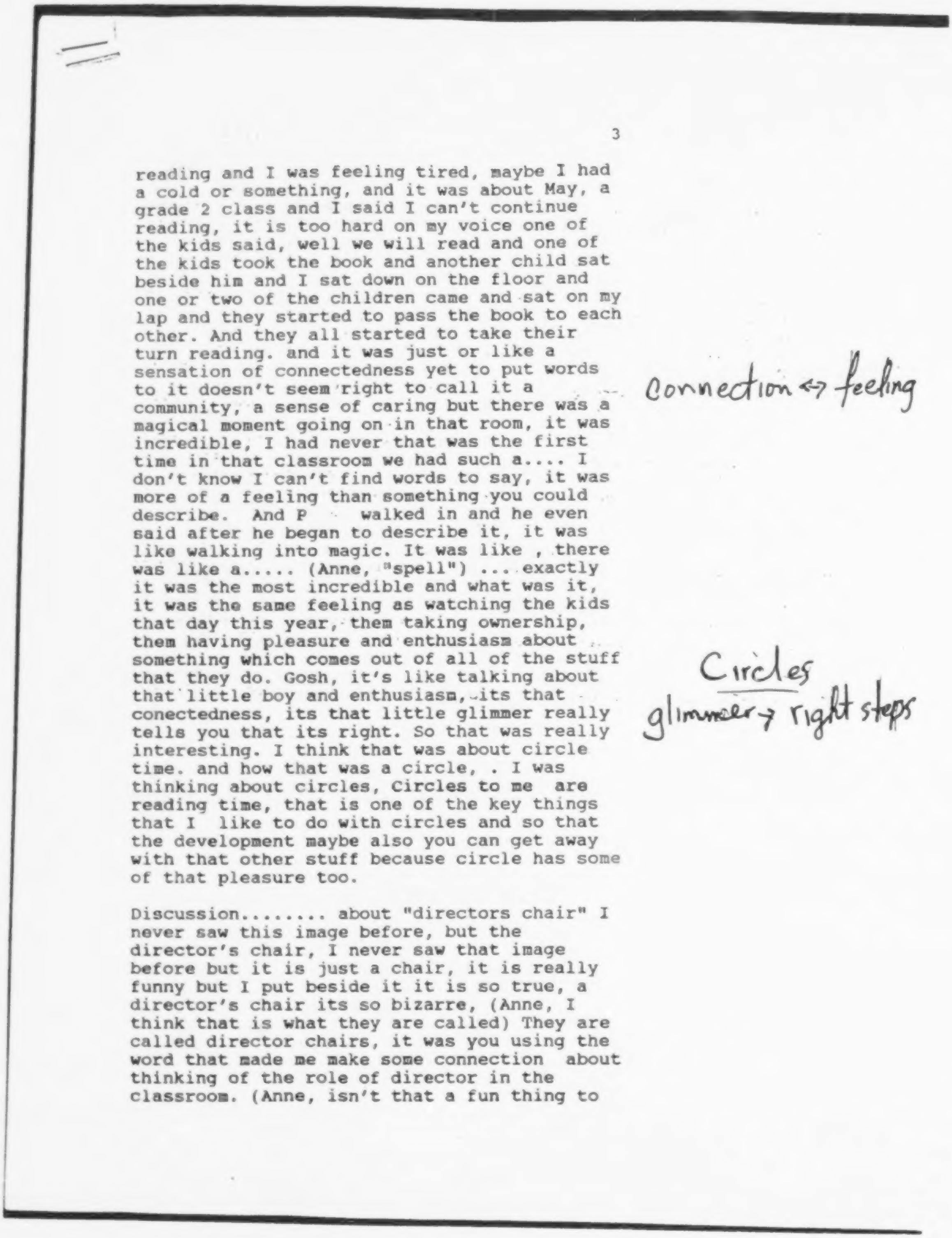
The boundary (Anne)

PPPPP: and that was acceptable because what they were doing was so school related that that was fine. But if they were all over the carpet, that wouldn't have been. But the learning might have been just as valuable. I was thinking and reading about what you were writing, where you let things go and sometimes you don't you direct.

PPPPP: In talking about the criss-crossing and my favourite memories of circles...Thats a favourite memory for me now, thats going to be for me, the issue of the day the kids taking the big book and reading. Because there was such a ...I am trying to figure out why it was because I have another favourite memory when F L used to be in my classroom as consultant and one day we were doing a whole bunch of writing language arts and science and he was late and I sort of what am I going to do how can I start without him so I decided to read to the kids. I selected a book that was really long and there was a lot of text in it. So I started

Circles
to + fro
criss-crossing

"The We: Collaborative Participants in the Plan"



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reading and I was feeling tired, maybe I had a cold or something, and it was about May, a grade 2 class and I said I can't continue reading, it is too hard on my voice one of the kids said, well we will read and one of the kids took the book and another child sat beside him and I sat down on the floor and one or two of the children came and sat on my lap and they started to pass the book to each other. And they all started to take their turn reading. and it was just or like a sensation of connectedness yet to put words to it doesn't seem right to call it a community, a sense of caring but there was a magical moment going on in that room, it was incredible, I had never that was the first time in that classroom we had such a.... I don't know I can't find words to say, it was more of a feeling than something you could describe. And P walked in and he even said after he began to describe it, it was like walking into magic. It was like , there was like a..... (Anne, "spell") ... exactly it was the most incredible and what was it, it was the same feeling as watching the kids that day this year, them taking ownership, them having pleasure and enthusiasm about something which comes out of all of the stuff that they do. Gosh, it's like talking about that little boy and enthusiasm, its that conectedness, its that little glimmer really tells you that its right. So that was really interesting. I think that was about circle time. and how that was a circle, . I was thinking about circles, Circles to me are reading time, that is one of the key things that I like to do with circles and so that the development maybe also you can get away with that other stuff because circle has some of that pleasure too.

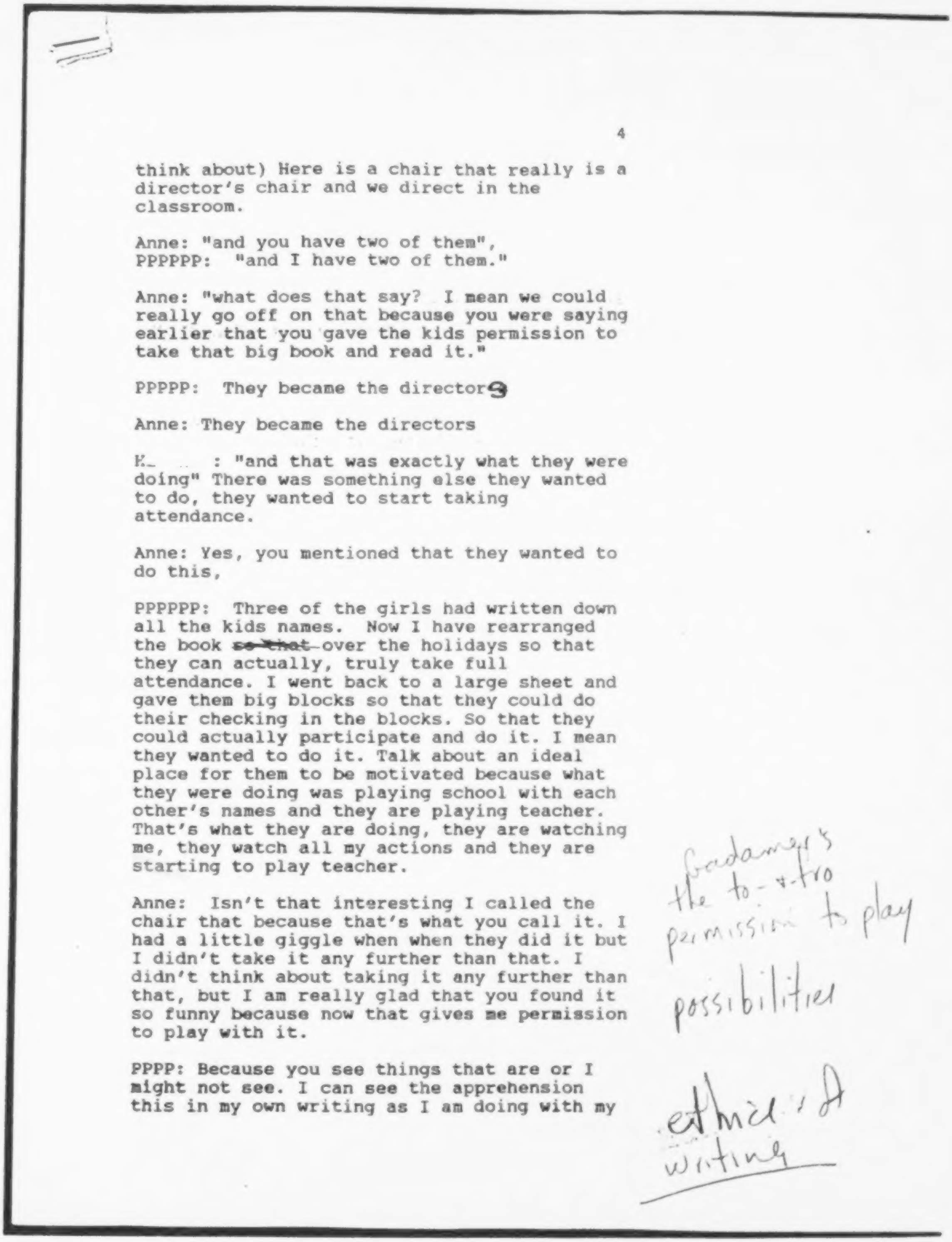
connection <-> feeling

Circles

glimmer -> right steps

Discussion........ about "directors chair" I never saw this image before, but the director's chair, I never saw that image before but it is just a chair, it is really funny but I put beside it it is so true, a director's chair its so bizarre, (Anne, I think that is what they are called) They are called director chairs, it was you using the word that made me make some connection about thinking of the role of director in the classroom. (Anne, isn't that a fun thing to

"The We: Collaborative Participants in the Plan"



4

think about) Here is a chair that really is a director's chair and we direct in the classroom.

Anne: "and you have two of them",
PPPPPP: "and I have two of them."

Anne: "what does that say? I mean we could really go off on that because you were saying earlier that you gave the kids permission to take that big book and read it."

PPPPP: They became the directors

Anne: They became the directors

K_ : "and that was exactly what they were doing" There was something else they wanted to do, they wanted to start taking attendance.

Anne: Yes, you mentioned that they wanted to do this,

PPPPPP: Three of the girls had written down all the kids names. Now I have rearranged the book ~~so that~~ over the holidays so that they can actually, truly take full attendance. I went back to a large sheet and gave them big blocks so that they could do their checking in the blocks. So that they could actually participate and do it. I mean they wanted to do it. Talk about an ideal place for them to be motivated because what they were doing was playing school with each other's names and they are playing teacher. That's what they are doing, they are watching me, they watch all my actions and they are starting to play teacher.

Anne: Isn't that interesting I called the chair that because that's what you call it. I had a little giggle when when they did it but I didn't take it any further than that. I didn't think about taking it any further than that, but I am really glad that you found it so funny because now that gives me permission to play with it.

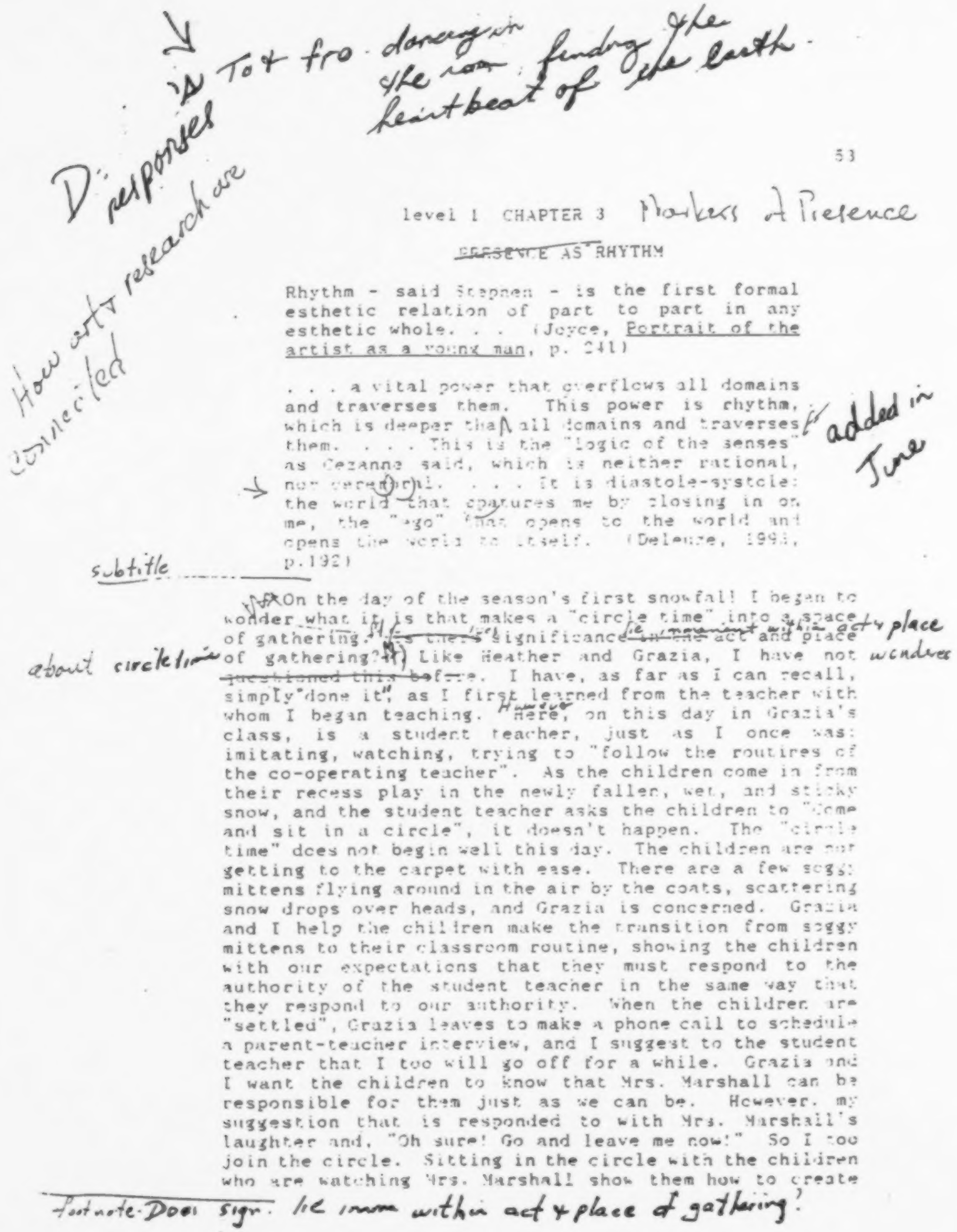
PPPP: Because you see things that are or I might not see. I can see the apprehension this in my own writing as I am doing with my

Gadamer's
the to-&-fro
permission to play

possibilities

ethics & writing

"The We: Collaborative participants in the Plan"



D: responses is To + fro · dancing in the room : finding the heartbeat of the earth ·

How art + research are connected

level 1 CHAPTER 3 Markers of Presence

~~PRESENCE~~ AS RHYTHM

> Rhythm - said Stephen - is the first formal esthetic relation of part to part in any esthetic whole. . . (Joyce, Portrait of the artist as a young man, p. 241)

> . . . a vital power that overflows all domains and traverses them. This power is rhythm, which is deeper than all domains and traverses them. . . . This is the "logic of the senses" as Cezanne said, which is neither rational, nor cerebral. . . . It is diastole-systole: the world that captures me by closing in on me, the "ego" that opens to the world and opens the world to itself. (Deleuze, 1993, p.192)

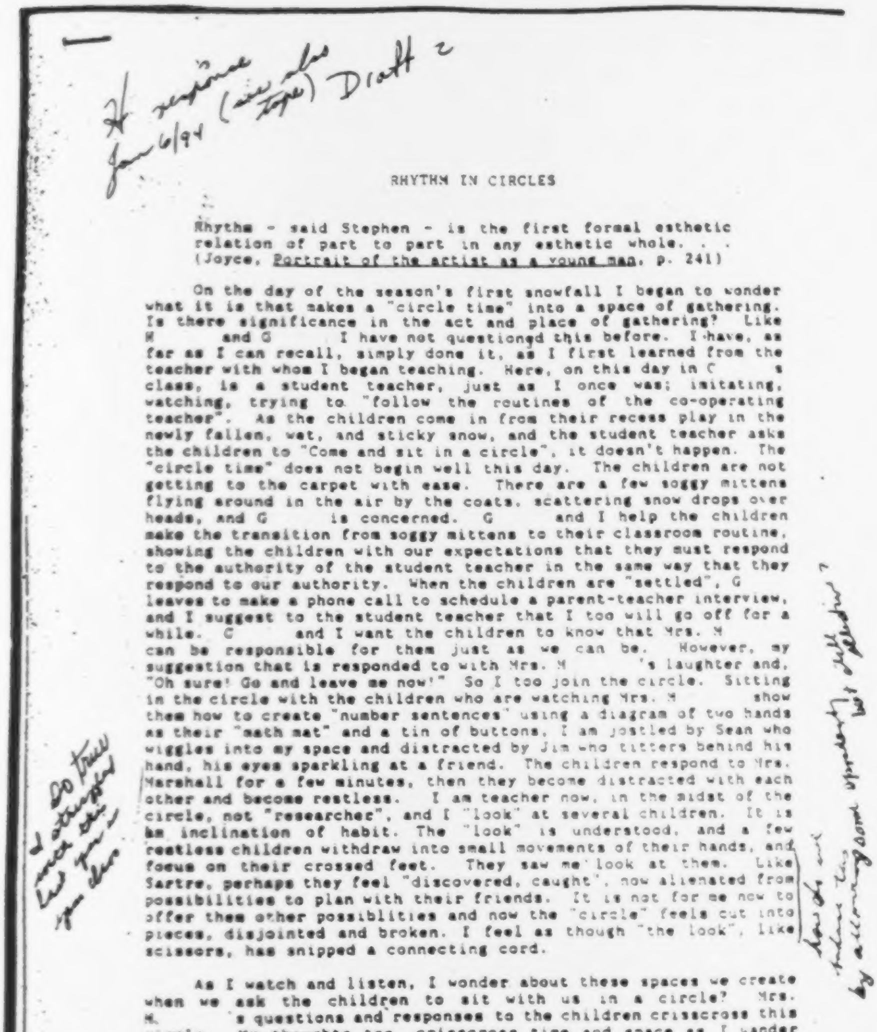
added in June

subtitle

On the day of the season's first snowfall I began to wonder what it is that makes a "circle time" into a space of gathering. ~~Is there~~ significance ~~in the~~ act and place of gathering? ie movement within act + place Like Heather and Grazia, I have not ~~questioned this before~~. wondered about circle time I have, as far as I can recall, simply "done it", as I first learned from the teacher with whom I began teaching. However ~~Here~~, on this day in Grazia's class, is a student teacher, just as I once was: imitating, watching, trying to "follow the routines of the co-operating teacher". As the children come in from their recess play in the newly fallen, wet, and sticky snow, and the student teacher asks the children to "come and sit in a circle", it doesn't happen. The "circle time" does not begin well this day. The children are not getting to the carpet with ease. There are a few soggy mittens flying around in the air by the coats, scattering snow drops over heads, and Grazia is concerned. Grazia and I help the children make the transition from soggy mittens to their classroom routine, showing the children with our expectations that they must respond to the authority of the student teacher in the same way that they respond to our authority. When the children are "settled", Grazia leaves to make a phone call to schedule a parent-teacher interview, and I suggest to the student teacher that I too will go off for a while. Grazia and I want the children to know that Mrs. Marshall can be responsible for them just as we can be. However, my suggestion that is responded to with Mrs. Marshall's laughter and, "Oh sure! Go and leave me now!" So I too join the circle. Sitting in the circle with the children who are watching Mrs. Marshall show them how to create

Footnote · Does sign. ie mvm within act + place of gathering?

"The We: Collaborative Participants in the Plan"



H response
Jan 6/94 (see also tape) Draft 2

RHYTHM IN CIRCLES

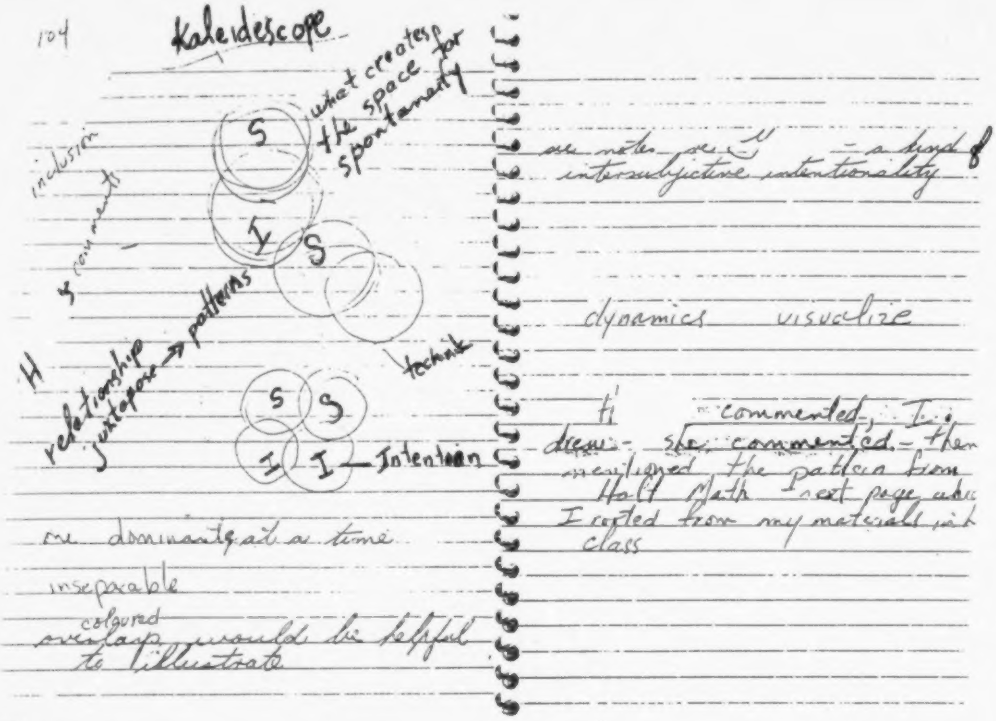
> Rhythm - said Stephen - is the first formal esthetic relation of part to part in any esthetic whole. . .
> (Joyce, Portrait of the artist as a young man, p. 241)

On the day of the season's first snowfall I began to wonder what it is that makes a "circle time" into a space of gathering. Is there significance in the act and place of gathering? Like M and G I have not questioned this before. I have, as far as I can recall, simply done it, as I first learned from the teacher with whom I began teaching. Here, on this day in C s class, is a student teacher, just as I once was; imitating, watching, trying to "follow the routines of the co-operating teacher". As the children come in from their recess play in the newly fallen, wet, and sticky snow, and the student teacher asks the children to "Come and sit in a circle", it doesn't happen. The "circle time" does not begin well this day. The children are not getting to the carpet with ease. There are a few soggy mittens flying around in the air by the coats, scattering snow drops over heads, and G is concerned. G and I help the children make the transition from soggy mittens to their classroom routine, showing the children with our expectations that they must respond to the authority of the student teacher in the same way that they respond to our authority. When the children are "settled", G leaves to make a phone call to schedule a parent-teacher interview, and I suggest to the student teacher that I too will go off for a while. C and I want the children to know that Mrs. M can be responsible for them just as we can be. However, my suggestion that is responded to with Mrs. M 's laughter and, "Oh sure! Go and leave me now!" So I too join the circle. Sitting in the circle with the children who are watching Mrs. M show them how to create "number sentences" using a diagram of two hands as their "math mat" and a tin of buttons, I am jostled by Sean who wiggles into my space and distracted by Jim who titters behind his hand, his eyes sparkling at a friend. The children respond to Mrs. Marshall for a few minutes, then they become distracted with each other and become restless. I am teacher now, in the midst of the circle, not "researcher", and I "look" at several children. It is an inclination of habit. The "look" is understood, and a few restless children withdraw into small movements of their hands, and focus on their crossed feet. They saw me look at them. Like Sartre, perhaps they feel "discovered, caught", now alienated from possibilities to plan with their friends. It is not for me now to offer them other possiblities and now the "circle" feels cut into pieces, disjointed and broken. I feel as though "the look", like scissors, has snipped a connecting cord.

So true
I struggled
with this
but you've
you [illegible]

how do we
balance this
by allowing some spontaneity, but still direction?

As I watch and listen, I wonder about these spaces we create when we ask the children to sit with us in a circle? Mrs. M. 's questions and responses to the children crisscross this circle. My thoughts too, crisscross time and space as I wander



104 Kaleidescope

what creates the space for spontaneity

inclusion & comments

S

I

S

H

relationship juxtapose → patterns

technik

S S

I I — Intention

one dominant at a time

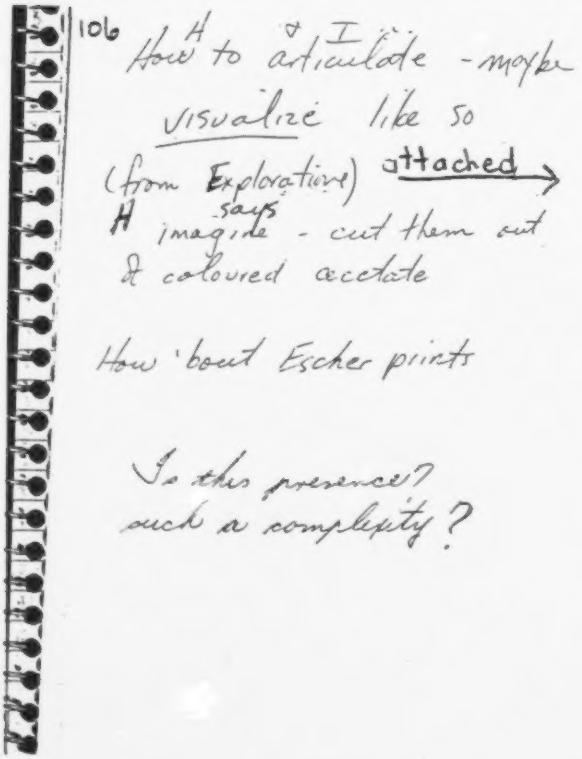
inseparable

coloured overlaps would be helpful to illustrate

see notes re — a kind of intersubjective intentionality

dynamics visualize

H commented, I drew – she commented – then mentioned the pattern from Holt Math – next page which I copied from my materials in class

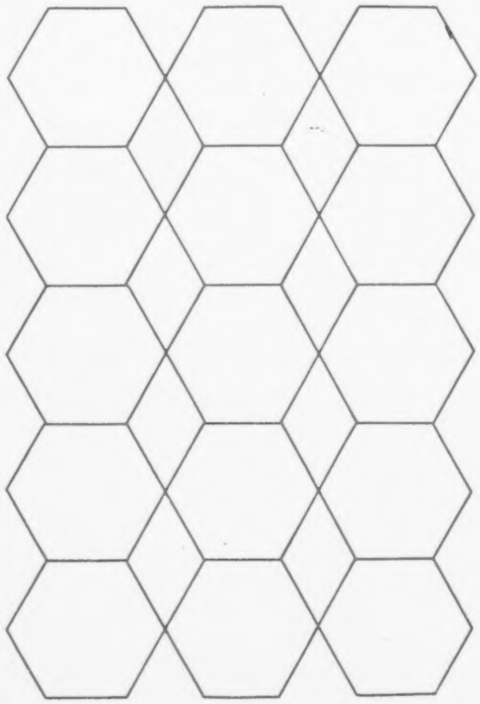


106 How H & I to articulate - maybe visualize like so (from Explorative) attached →

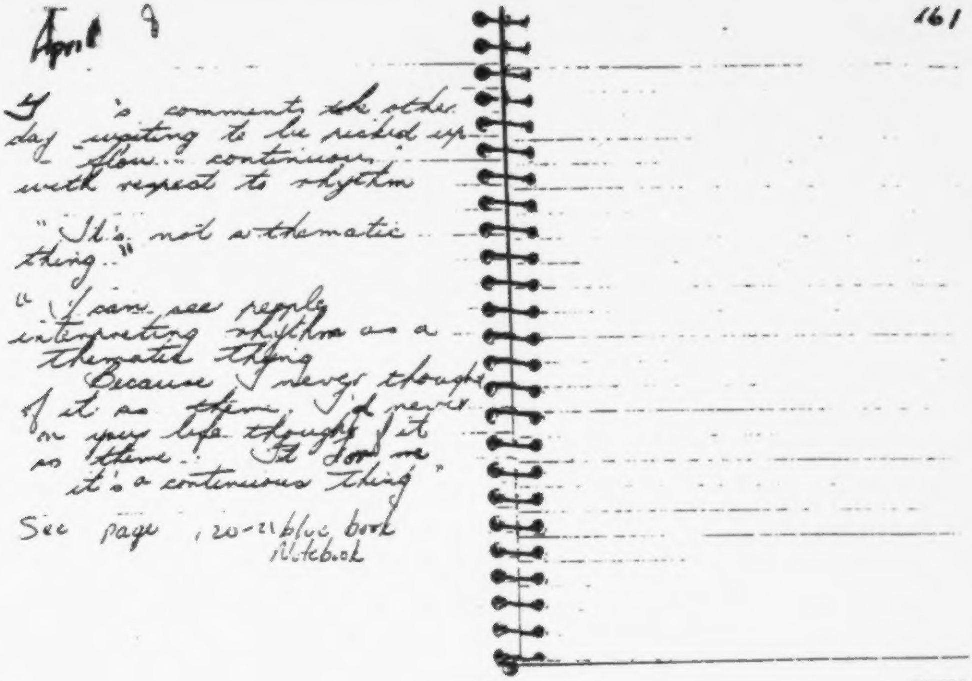
H says imagine - cut them out & coloured acetate

How 'bout Escher prints

Is this presence? such a complexity?



"An Understanding of Presence Emerges"



April 9

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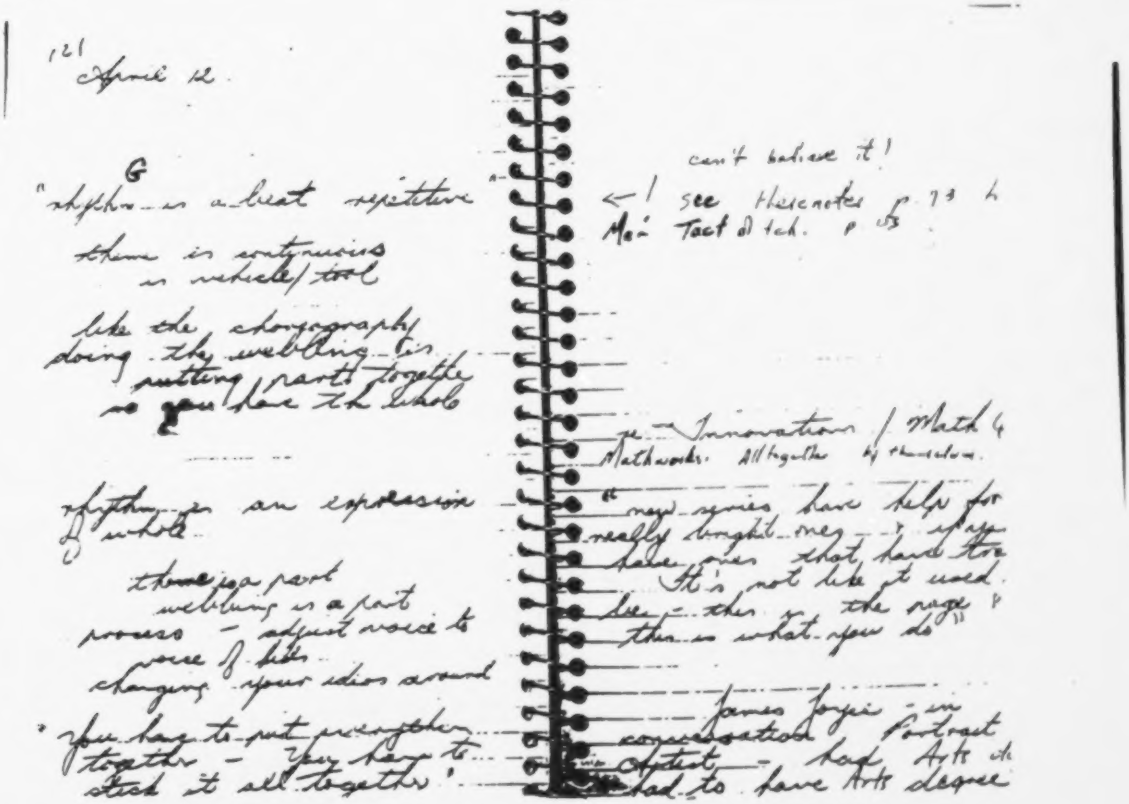
G 's comments the other day waiting to be picked up — flow... continuous with respect to rhythm

"It's not a thematic thing.."

"I can see people interpreting rhythm as a thematic thing
Because I never thought of it as theme. I'd never in your life thought of it as theme. To [illegible] me it's a continuous thing"

See page, 20-21 blue book Notebook



121 April 12

G
"rhythm is a beat repetitive"

theme is continuous
is vehicle/tool

like the choreography doing the webbing is putting parts together so you have the whole

rhythm is an expression of whole

theme is a part
webbing is a part
process — adjust voice to voice of kids
changing your ideas around

"you have to put everything together — you have to stick it all together"

can't believe it!

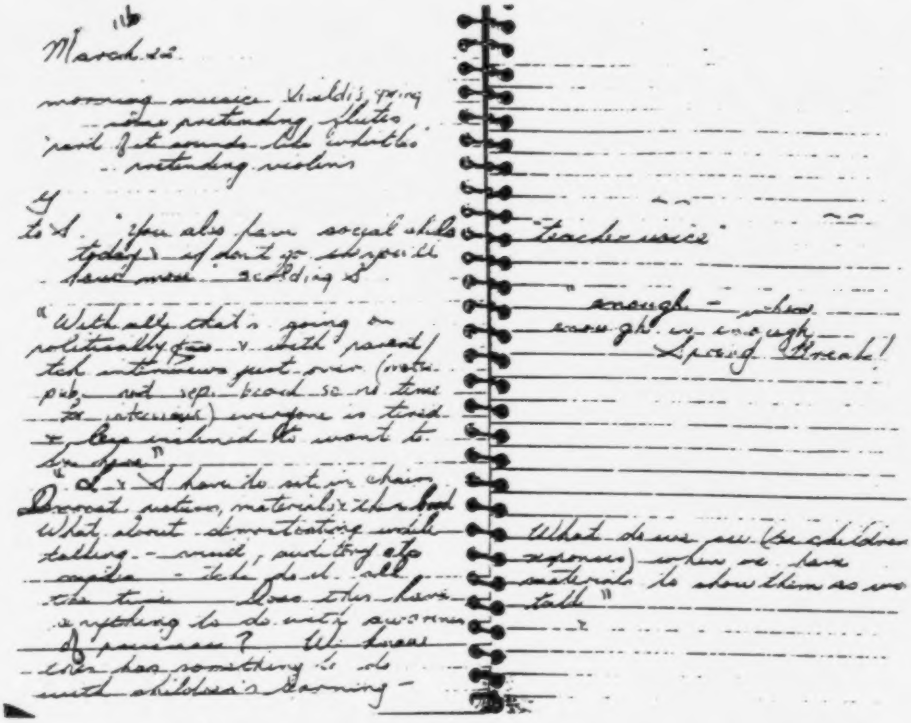
← ! see these notes p. 73 &
Me... Tact [illegible] p. 103

— Innovations / Math & Mathworks. All together by themselves.

"new series have help for really bright ones — & [illegible] have ones that have [illegible]
It's not like it used be — then the page & then is what you do"

James Joyce — in conversation Portrait of Artist — had Arts [illegible]
had to have Arts degree

"Hope and Expectation: When Enough is Enough"



16
March 22

morning music Vivaldi's spring
-- the pretending flutes
'part of it sounds like whistles'
-- pretending violins

Y
to S. "You also have social skills today — if don't go shop you'll have more" scolding S

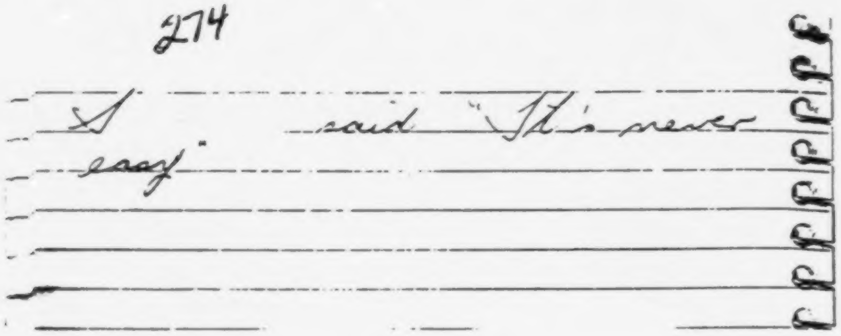
"With all that's going on politically [illegible] & with parent/teacher interviews just over (note pub. not sep. board so no time for interviews) everyone is tired & because involved [illegible] want to be done"

"L & S have to sit in chairs
Discovery — materials & chalkboard
What about demonstrating while talking — visual, auditory etc. modes — take place all the time. Does this have anything to do with awareness of purpose? Whoever has something to do with children's learning —

"teacher voice"

"enough — when enough is enough
Spring Break!

What do we see (the children's responses) when we have materials to show them as we talk"



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S said "It's never easy"